

Historic Structure Report
OLD MAIN LIBRARY
VOLUME I

San Francisco, California



ASIAN ART MUSEUM
CHONG-MOON LEE CENTER FOR ASIAN ART AND CULTURE

a joint venture of

HELLMUTH, OBATA, KASSABAUM, INC.
LDA ARCHITECTS,
ROBERT B. WONG, AIA-ARCHITECT

in association with

Dott. Arch. GAE AULENTI, FAIA

December 10, 1998
Prepared by Page & Turnbull, Inc.



SAN FRANCISCO PUBLIC LIBRARY



3 1223 03921 4060

SAN FRANCISCO HISTORY CENTER



STACKS

SAN FRANCISCO
PUBLIC LIBRARY

REFERENCE
BOOK

Not to be taken from the Library



Wilson Jones

WILSON JONES

Historic Structure Report
Old Main Library
Volume I

Asian Art Museum

July 1998
PAGE & TURNBULL

Table of Contents

VOLUME I

- I. INTRODUCTION
 - Description of Process
 - Format of Report
 - Project Team
 - Project Objectives
- II. CONSTRUCTION HISTORY
 - Chronology
 - Architectural History and Significance
 - Architect and Artists
- III. ARCHITECTURAL DESCRIPTION
 - Explanation of Ratings of Significance
 - Drawings Showing Ratings of Spaces and Elevations
 - Beaux Arts Planning and the Old Main Library
 - Elevations and Spaces Covered in this Report
 - Exterior Description
 - Library Site
 - Larkin Street (West) Elevation
 - Fulton Street (South) Elevation
 - Hyde Street (East) Elevation
 - McAllister Street (North) Elevation
 - The "Notch" at McAllister and Hyde Streets
 - North Courtyard
 - South Courtyard
 - Roof
 - Room Descriptions
 - Basement
 - First Floor
 - Second Floor
 - Third Floor
 - Elevators, Stairs, and Stacks
- IV. EXISTING FEATURES AND TREATMENT
 - Ratings Summary and Format
 - Tabular Listing of Features and Treatment
 - Travertine, Faux-travertine Plaster, and Paul E. Denivelle
- V. MUSEUM PROJECT DESIGN
 - Project Description
 - Design at Exterior
 - Design at Interior
 - Preliminary Assessment: Impact of Asian Art Museum Design on Historic resources, Old Main Library

MAINTENANCE AND PROTECTION

BIBLIOGRAPHY

VOLUME II


APPENDICES

Site and Exterior Elevations - Detailed Descriptions

Interior Rooms - Detailed Descriptions

Drawings - Original Elevations, Floor plans, and Sections by Kelham

Photographs of Leo Lentelli's Sculptures



Digitized by the Internet Archive
in 2012 with funding from
California State Library Califa/LSTA Grant

I. INTRODUCTION

INTRODUCTION

DESCRIPTION OF PROCESS

This Historic Structure Report is a documentation and analysis tool prepared for the team designing the new Asian Art Museum in the Old Main Library building in San Francisco Civic Center. The document is also intended to provide information for project reviewers and interested members of the community. The Historic Structure Report supplements, refines and elaborates upon the research, evaluation and documentation contained in the Building Evaluation Report prepared by Carey & Co. in 1994, but does not duplicate its contents; the two reports should be used together.

This report consists of written descriptions, photographs and drawings which document the design, condition and significance of the exterior elevations, site elements, interior spaces, and materials and features which contribute to the historical significance of the Old Main Library. It also includes recommendations for appropriate treatment of the building, and a brief description and evaluation of changes to the building included in the project design at the time of this writing.

The report was prepared primarily from observation of the existing building. Study of the original construction drawings and limited historical research provide additional information. The evaluation methodology of the study generally follows the criteria used to evaluate buildings in the National Register of Historic Places.

Because it is a design tool and a product of the design phase, this report will evolve over the design period. Some information and sections of the report will be tailored specifically to the stage at which they are prepared, and will change as the project moves forward. Over the course of the project, the report is intended to serve as a tool for design and evaluation, and as documentation of the design process as it affects the Old Main Library as a historic resource. To aid the design team and evaluators, the report will be issued in draft form, with each successive draft adding information relevant to current design activities and memorializing the results of previous stages of the design effort.

This report is a tool for the design and review process, but it is not a record of the process itself. While it is a source of information about the building, the Historic Structure Report is not intended to be a complete documentation of existing conditions or of the original design. Drawings, photographs, and a building history fitting the requirements of the Historic American Building Survey would provide such documentation.

FORMAT OF REPORT

This report consists of two volumes in three-ring binders, the first containing overall information on the building and the Asian Art Museum project and the second containing supplementary reference material. Volume I includes a brief summary of the site, the exterior elevations and every interior space. Spaces which are not highly significant, or which are not being altered greatly, are described and documented with photographs in Volume I only. Volume II contains a longer written description and photographs for significant exterior elevations and interior spaces.

This report focuses on the building as an architectural resource. While there is information about the history of the building, this report is in no way a comprehensive chronicle of the eras and events the building has seen, nor of the people associated with it. Although the five exterior sculptures, sixteen interior murals and one interior bust are mentioned, this report does not address their artistic merit, current condition, conservation requirements or recommended disposition in case of removal. Because they belong to the City and County of San Francisco, the Art Commission has jurisdiction on those matters.

PROJECT TEAM

Sponsor:	Asian Art Museum
Lead Architect:	Dott. Arch. Gae Aulenti, FALA
Joint Venture Architects:	Hellmuth, Obata & Kassabaum, Inc. (HOK) Lee DeManty Anderson, Architects, Inc. (LDA) Robert Wong Architects/Planners (RWA)
Structural Engineer:	Forell Elsesser Engineers
Mechanical/Electrical/Plumbing Engineer:	Mazzetti Associates
Historic Preservation Architect:	Page & Turnbull, Inc.

PROJECT OBJECTIVES

The Old Main Library stands as one of the five Civic Center buildings facing the Civic Center Plaza in San Francisco. It expresses the Beaux-Arts classicism of the Civic Center plan, which developed during the first decade of this century and was adopted by the Board of Supervisors in 1912. It also reflects the education and temperament of its architect, George Kelham, who won the right to design the building by competition in 1914. In 1996, the library and its collection moved to a new Main Library building, located at the corner of Grove and Larkin within the Civic Center, leaving the Old Main Library vacant and available for potential reuse.

For more than twenty years the Asian Art Museum has sought either to enlarge its facilities, attached to the De Young Museum in Golden Gate Park, or move to a more spacious building. The Museum sought space for its collection, exhibitions, educational activities, storage, and support functions for which its current location were inadequate. Not only did the museum need space for its priceless works of art, the delicacy of the works required that they be protected from earthquake damage. Either a major renovation and expansion of the current facility would have to be made, or the museum would have to move to a new location that offered secure conditions for the works of art, more space, and a suitable environment promoting opportunities for growth. A move would allow the Asian to market itself more clearly as an independent entity. If the museum relocated, it would have to satisfy the institution's outreach goals by being more accessible to the community.

The vacancy of the Old Main Library proved an ideal opportunity for the Asian Art Museum to expand and become part of the Civic Center, allowing greater exposure to a diverse population, as well as a greater role in the life of the City. In 1987, the San Francisco Board of Supervisors and the Asian Art Commission approved a plan proposed by Mayor Dianne Feinstein to rehabilitate the Old Main Library to house the Asian Art Museum. A portion of the funding for this \$92 Million project was provided through voter-approved bond measures in 1989 (\$9.4 million) and in 1994 (\$41.7 million). The remainder of the cost will be raised through private individual and corporate contributions to the capital campaign.

The project to convert the Old Main Library will entail a seismic upgrade of the building and conversion of spaces within the building for the new use. The challenge in doing such a complex rehabilitation lies in maintaining those characteristics that contribute to its significance by preserving certain historic features and finishes within the building and the integrity of the exterior facade. All this must be attempted while serving a new tenant whose needs change the function and overall use of the building.

The overall building improvement plan consists of a seismic upgrade, abatement of asbestos- containing materials and other toxins, provisions for disabled access, required code modifications, and programmatic facility improvements. The basement will contain storage, mechanical and support spaces. The first floor, entry level for the museum, will have an admission lobby, classrooms, a cafe and bookshop, an orientation gallery, and temporary exhibit galleries. The second floor and new third floor will house gallery space for the permanent collection. The existing third floor (which will become the fourth floor) will be used for administrative spaces.

II. CONSTRUCTION HISTORY

CONSTRUCTION HISTORY

CHRONOLOGY

Most of the following chronology of construction was compiled by Carey & Co., and was published in their *Building Evaluation Report* for the Main Public Library dated March 31, 1994, revised September 15, 1994.

This is a selective account of construction, repairs, and alterations to the Main Public Library. The Carey & Co. information was retrieved from three sources: review of construction documents in the Bureau of Architecture archives, review of the library history files maintained by the Main Public Library, and the Bureau of Architecture's Earthquake Damage Repair documentation for the Main Public Library. Additional information is from the San Francisco Art Commission and the Smithsonian Institution.

Date	Description
1877 August 3	A citizen's group adopts a resolution for the establishment of a free public library. Marcus Boruck presided; D.E. Kearny was an early donor to the fundraising effort.
1878 March 18	George H. Rogers, San Francisco's state senator, sponsors a bill authorizing a public library in the city.
1879 June 7	San Francisco Public Library opens in a rented office building, with a collection of 6,000 books. The San Francisco Board of Supervisors donates \$24,000 for creation of the library.
1881	The public library adopts a new policy of allowing books to circulate.
1888	Library moves to City Hall, Larkin Street wing.
1893	Library moves to the top floor of the more elegant McAllister Street Wing of City Hall.
1901	Andrew Carnegie offers San Francisco \$750,000 for library construction funding.
1906	Earthquake and fire destroy City Hall, including the wing housing the library. Most of the collection is destroyed. The library is temporarily headquartered at the McCreery Branch on 16th near Market Streets.

1908	The library moves its temporary headquarters to a new brick building at the southeast corner of Hayes and Franklin Streets.
1910 June 20	The Carnegie Foundation confirms an offer to grant San Francisco \$750,000 for the construction of a central library and branches. The offer stipulates that San Francisco must provide sites for the libraries, and that at least half of the funding must go to the construction of branch libraries.
1912	An \$8.8 million bond issue passes for a new San Francisco Civic Center.
1912 June 24	The Board of Supervisors accepts the Carnegie offer.
1912 June 30	San Franciscans approve a charter amendment to permit library trustees to exchange the lot at Hayes and Franklin for a site in Civic Center.
1914	A competition is held to choose an architect for the new Main Public Library. Six contestants submit designs; George Kelham wins.
1915 March	Design for Main Library is completed. George Kelham is the architect. Ground breaking ceremonies are held at the site of the new Main Public Library at Larkin and McAllister Streets. Brunner is the structural engineer. Mechanical and electrical design by Hunter & Hudson Engineers.
1917	The new Library is completed at a cost of \$1,153,000. The City supplies \$778,000, with the Carnegie Foundation providing the remainder of the funding. The new library has a main stack capacity of 500,000 volumes.
1917 February 15	The new Main Public Library is dedicated.
1918	Five monumental sculptures by Leo Lentelli are installed on west (entrance) facade.
1925	George Kelham designs alterations for the Main Reading Room. These include a cork floor, oak wainscot, muslin-covered walls and new lighting fixtures.
1932-1945	Muralist and artist Gottardo Piazzoni executes 14 murals

- illustrating California landscapes for the stair hall, Second Floor.
- 1932 By this date ten of the Piazzoni murals have been installed.
- 1933 Architect Harry A. Thomsen, Jr. designs wood display cases and paneling for the third floor elevator lobby. Improved lobby is dedicated to longtime library patron James D. Phelan (1861 - 1930).
- 1935 Exterior and interior painting.
- 1941 The California Historical Society installs a plaque commemorating the previous use of the site as the Yerba Buena Cemetery at the corner of Fulton and Hyde Streets.
- 1945 Architect Harry A. Thomsen, Jr. designs alterations to the main entry.
- 1945 The library serves as the center for the Library of Congress's cooperative work for the United Nations.
- 1948 Electric lighting revision in the Reference, Special, and Art Book Rooms.
- 1950s A library annex is constructed on the rear portion of the site at the southwest corner of McAllister and Hyde Streets, to house administrative functions.
- 1953-55 Resilient flooring installed.
- 1954 Roof, repair work executed. Exterior repainting.
- 1957 New handrails installed.
- 1958 Repairs to bronze handrails at Main Stair.
- 1975 Print shop moved from 45 Hyde Street to Main Building.
February
- 1975 The four remaining Piazzoni murals are installed.
- 1978 Listing of San Francisco Civic Center District in the
October 10 National Register of Historic Places
- 1980 Elevator 1 replacement executed.
- 1982 Symmetrical handicap access ramps added at front entry on Larkin Street.

1985	Public and staff restrooms remodeled. New check-out counter is installed in entry hall on first floor.
1987 February 27	Designation of the San Francisco Civic Center National Register District as a National Historic Landmark.
1988	Statue of Ashurbanipal, mounted on concrete plinth, is installed on library grounds at the Fulton Street Entry.
1989 October 17	Loma Prieta earthquake damages the Main Public Library.
1989 November	Earthquake Safety Program Phase I bond issue passes public vote, including \$9,420,000 for a seismic upgrade at the Main Public Library.
1990 June	Earthquake Safety Program Phase II bond issue passes including \$5,280,000 for an earthquake repair project at the Main Public Library.
1990 November	Bond issue passes for construction of a new Main Public Library at an adjacent site bounded by Larkin Fulton, Grove, and Hyde Streets.
1992-94	Earthquake damage repair project is undertaken by the Bureau of Architecture, with Carey & Co. Inc. consulting on preservation tasks.
1993	Seismic repair study undertaken by Bureau of Architecture, with Rutherford & Chekene, structural engineers consulting on engineering tasks and Carey & Co., Inc. consulting on preservation.
1994 December 23	San Francisco Civic Center Historic District designated under Appendix J, Article 10 of the San Francisco Planning Code.

ARCHITECTURAL HISTORY AND SIGNIFICANCE

San Francisco's public library was established in 1878, but it did not have a building of its own until the Old Main Library was completed. Before the 1906 earthquake, the library was housed in the City Hall, which stood on the same location. Library backers tried to obtain a special building, and in 1903, voters approved \$1.6-million in bonds to buy the block between Van Ness, Polk, Fulton and Grove as a site. Andrew Carnegie offered \$375,000 in matching funds for construction, but the city did not accept it until the 1912 election. At that time, the final library site was designated after two moves, as part of the adoption of the final Civic Center plan.

The Library Trustees and the Civic Center Advisory Board organized a limited competition to select the architect for the library. George Kelham, the Reid Brothers, Albert Pissis, Ward and Blohme, Edgar A. Mathews and G. Albert Lansburgh submitted designs, and the jury selected Kelham. In a critique of the competition, prominent San Francisco architect and Civic Center proponent B. J. S. Cahill ventured that the losers unanimously agreed that Kelham's scheme was the best, conceived without any "*idees fixes*" and chosen by a jury free from any bias born out of past connections to the competitors' teams. In fact, Mathews filed a lawsuit alleging that Kelham's scheme closely resembled the Detroit library designed by competition judge Cass Gilbert, and that a draftsman who had worked for Gilbert during the Detroit design was hired by Kelham at the time of the San Francisco competition.

All the competition entries were in a Beaux-Arts Classical style. Like Kelham's, the other entries were consciously more restrained than City Hall, in deference to its hierarchical position in the Civic Center scheme. All the designs respected the datum of the Civic Center cornice height, and made their primary elevations on Larkin or Fulton Streets. The program for the competition (and the construction budget) did not call for a building large enough to occupy the entire block between Larkin, Fulton, Hyde and McAllister Streets; four of the entries (including Kelham's) extended a wing of the building the full length of the Fulton Street portion of the site to reinforce the primary axis of the Civic Center, while two kept the building rectangular, leaving the eastern portion of the frontage on Fulton Street unbuilt. The Reid Brothers *parti* was nearly identical to Kelham's, and all the schemes were rigidly formal and as symmetrical as program and site allowed. All included the following characteristics which Kelham adopted: a rusticated exterior basement story with a piano nobile above, at least some arched window or door openings, primary exterior elevations with classical columns or pilasters and without a gabled roof or pediment, and interior light courts or courtyards. Only Pissis designed a primary exterior elevation with an articulated center; the other compositions consisted of a broad center zone with

uniform bays and a de-emphasized entry at the center, flanked by pavilions at each end.

Kelham's design received accolades from San Francisco's most prominent architects. Writing in *The Architect and Engineer of California* in 1914, B. J. S. Cahill pronounced the just-concluded design competition "an unqualified success." While he faulted the competition organizers for allowing only six firms to participate, Cahill praised the rest of the process and said that "If all the architects of the Coast had competed it is doubtful whether anything better could have been chosen." Cahill found Kelham's plan to be clean-cut, "perfectly balanced and admirably arranged...without any obvious defects" and added that "The front are marvels of fine draftsmanship, both in felicity of design and elegance of rendering."

Reviewing the completed building in the same journal in 1917, Arthur Brown Jr. said "Mr. Kelham has molded the exacting requirements of a modern library into a whole which adapts itself admirably to the difficulties of the shape of the lot, and at the same time harmonizes with the general conception of the Civic Center." He judged the design to be "free from puerile attempts at the picturesque and the slavish copying...without affectation or self-consciousness. The plan, Brown said, had "the most limpid simplicity...rigid logic and common sense."

The library was one of many commissions for Kelham in San Francisco. Trowbridge and Livingston of New York sent him to San Francisco to supervise its commission of rebuilding the Palace Hotel after the 1906 earthquake, and he stayed and opened his own practice after the completion of the hotel in 1909. He quickly rose to prominence, serving as chair of the architecture committee for the 1912-1915 Panama-Pacific International Exposition and designing many important public and commercial buildings.

The library's development and design was strongly influenced by the San Francisco Civic Center, which was already taking its present shape by the time of the library competition. The area occupied by the Civic Center was set aside as a cemetery shortly after the San Francisco street grid was laid out; in 1870, the cemetery was moved and the land was reserved as a future site for the city hall. The old city hall was completed near the intersection of Larkin and McAllister streets in 1897. By 1899, B. J. S. Cahill proposed a scheme for a new civic center, but the idea was dropped because of a project which would have blocked it. In 1904, the Society for the Improvement and Adornment of San Francisco revived interest in a civic center, which was incorporated in Daniel Burnham's famous plan for San Francisco in 1905. That plan was generally ignored in the rush to rebuild the city after the earthquake and fire the following year, and in 1909, Burnham and Willis Polk put forward another plan. Cahill opposed that

plan as too expensive and disruptive of existing patterns, and put forward his own, defeating the Burnham-Polk proposal. After the election of “Sunny Jim” Rolph as mayor in 1911, the Board of Supervisors endorsed Cahill’s scheme; two architectural commissions were appointed, leading to a passage of an \$8.8-million bond measure in 1912 for a new city hall. After more changes to the scheme, the initial construction phase of the current Civic Center consisted of City Hall, the Civic Auditorium (which was built by the Panama-Pacific Exposition Co.), the power house at Larkin and McAllister Streets, and the plaza space in the center. The library was the next building added, followed by the California State Building in the 1920s and the Federal Building and the City Health Department in the 30s, about the same time as the War Memorial extended the Civic Center district to the west side of City Hall.

As it evolved and finally took shape in bricks and mortar, San Francisco Civic Center played a crucial role in the city’s definition of itself, and in the development of the City Beautiful movement in the United States. Its importance in these areas, and for events it has witnessed, have justified designation of the Civic Center as a National Historic Landmark. The City Beautiful movement grew out of 19th Century urban economic development and the search for an American cultural identity. With the rapid growth of manufacturing and large cities, and the parallel rise in the U.S. economy and political importance, Americans began to rethink the form of their cities. The City Beautiful movement made its mark on the public consciousness with the 1893 World’s Columbian Exposition in Chicago.

There, a monumental white classical city was laid out in rigid formality around an artificial lagoon on Lake Michigan. Compared to the surrounding city – and continent – of ad-hoc buildings constructed on a purely individual or economic rationale, the “White City” appeared to many as the new ideal of urbanity. The City Beautiful movement grew out of the enthusiasm for the Chicago exhibition, but had relatively few concrete successes, the San Francisco Civic Center being one of the most important. Like Baron Haussmann’s Paris, the cities the new movement sought to create were to be structured about grand, ordered public spaces and thoroughfares, lined by classical public and institutional buildings.

Beaux-Arts architecture was the style chosen by the City Beautiful movement for its buildings, and like the movement, its artistic and historic origins were in Paris. The Ecole Nationale des Beaux-Arts, the public institution which grew out of the remains of the Royal Academy during the 19th Century, came to be the world’s most influential architecture school by the end of that century. It stressed rational, orderly design, generated by a clear, formal balanced plan. The Renaissance and Classical traditions supplied the architectural style and imagery for Beaux-Arts design, making it particularly appealing to the United States, which was searching for an expression of its

claim to be the new embodiment of Western culture, and not just an overgrown economic miracle sprouting like a weed on the frontier in the New World.

The library illustrates the most important characteristics of City Beautiful and Beaux-Arts design. Its massing, scale, materials and ornamentation all fit the City Beautiful patterns. The building stretches the full frontage along Fulton Street, with its primary elevation on Larkin Street, to reinforce the primary east-west axis of the Civic Center and the primacy of the center of the plaza itself. The classical vocabulary of the building echoes that of City Hall, but is more restrained in deference to the hierarchical superiority of the latter building. The plan of the library is clear, logical and formal, with the neat, predictable and balanced circulation, hierarchy of spaces and simplicity of form for which the Beaux-Arts style is known.

The library is significant for the intense public use the building received over the years, and for its role in the life of the city. It hosted the press and other observers, and provided services for the delegates at the Veterans Building, during the organizing meetings of the United Nations in 1945.

Period of Significance

The period of significance for the Old Main Library is 1917 to 1948, based on current analysis. This judgment follows the norms used for the National Register of Historic Places, which dictates that except in extraordinary circumstances, the period of significance for a building ends 50 years before the date the period is being determined. The significance of the library, under National Register criteria, is tied to the architectural significance of the design of the building, the importance of George Kelham, the artistic importance of the murals and sculptures and their relationship to the rest of the building, library events such as the organization of the United Nations, and the role of the building as the main library of the city. Although the design of the building and Kelham's role did not change appreciably after 1917, the other criteria listed above would extend the period of significance all the way into the 1990s. The National Register procedures cut the period of significance off 50 years before the time of the determination, however. If the period of significance is revisited later, it may be revised to a more recent date when warranted by the facts of the property.

ARCHITECT AND ARTISTS

George William Kelham, Architect, 1871-1936

George W. Kelham was born in Manchester, Massachusetts in 1871. After studying at Harvard and in Rome and Paris (Ecole des Beaux Arts, Studio Dumonclos, 1896), he returned to the United States in 1898 and joined the firm of Trowbridge & Livingston in New York in 1898. He may have known Alexander Trowbridge in Paris, since Trowbridge attended the Ecole in 1895.(1,2)

Kelham continued with Trowbridge & Livingston in New York until 1906, when he was sent by that firm to San Francisco to supervise reconstruction of the Palace Hotel. The Palace was an entirely new design built on the site of the old hotel, which had stood between 1875 and 1906. Once the new hotel had been completed in 1909, Kelham was free to open his own practice in San Francisco, and he proceeded to build a distinguished practice. He served as chairman of the architectural committee for the Panama-Pacific International Exposition from 1912 to 1915 and designed the Court of Flowers and the Court of Palms. In 1914, he was victorious from among six finalists in a competition to design the Main Public Library for the San Francisco Civic Center. The competition offered to contestants the entire block bounded by Larkin, McAllister, Hyde and Fulton Streets, but the competitors chose not to utilize the entire block for their schemes since the Library's program did not require the proposed building to be so large.(3)

The Library, completed in 1916, was very well received. It was published in local and national journals, and was reviewed in *The Architect and Engineer* by Arthur Brown, Jr., architect of the San Francisco City Hall, who stated, "The expression of such a complicated group of requirements in beautiful and noble architectural forms has been accomplished in the simple and direct manner which characterizes all the best work in architecture, and great feeling and skill have been shown in the grasping of opportunities for monumental effects which make a universal appeal."(4)

Kelham went on to design a series of important San Francisco buildings, including the Standard Oil Building (1924), the Russ Building (1926), and the Shell Building (1929) – three of the most distinguished tall buildings in the downtown even today. He also designed the Sharon Building (1912), the American National Bank Building (1917), the Balfour Building (1920), the California Commercial Union (1921), the Federal Reserve Building at 400 Sansome Street (1924), and the Mothers' Building at the San Francisco Zoo (1925). Kelham's activity slowed somewhat with the onset of the Depression, but he did co-design the Manna Junior High School (with William P. Day, 1934), completed an addition for the United States Court of Appeals at Seventh and

Mission Streets (1934), and was made chairman of the Architectural Commission of the Golden Gate International Exposition in 1935, where he designed the Court of the Moon and Stars and the Court of the Seven Seas. This last assignment cut short by his death in 1936.(5)

Frank Vincent DuMond, Painter, 1865-1951

Born in Rochester, New York in 1865, Frank Vincent DuMond was a painter, illustrator, muralist and teacher. He studied in Paris under the tutelage of Constant, Lefebvre and Boulanger and in 1915 traveled to San Francisco for the Panama-Pacific International Exposition [PPIE]. While in San Francisco, DuMond painted murals for the *Pageant of California* exhibition. The murals are in Rooms 201 and 210 at the Old Main Public Library.

DuMond taught at the Art Students League in New York for 49 years, became a member of the National Academy in 1906 and served as a member of the International Jury of Awards at the PPIE in 1915. He died in February, 1951 in New York City.(6)

Leo Lentelli, Sculptor, 1879-1962

Leo Lentelli was born in Bologna, Italy in October, 1879. He apprenticed as a sculptor in Rome and emigrated to the United States in 1903. Upon arrival, Lentelli worked in the studios of several New York sculptors, designed figures for the Cathedral of St. John the Divine and taught at the Art Students League. In 1912 he became a U.S. citizen. According to *Artists in California 1786-1940*, Lentelli was already nationally famous by the time he traveled to San Francisco in 1915 to participate in the PPIE.

Lentelli was among several sculptors who created pieces for the 1915 Exposition. His works included the figures over the main entrance of the Palace of Fine Arts, the figures of the Arches of the East and West, the "Water Spirit" and the three "Aquatic Nymphs." Like all sculptures that were designed for the Exposition, these were constructed of cast cement, a material that Lentelli continued to use after the Exposition in both privately-and publicly-commissioned works.

After the PPIE, Lentelli stayed in San Francisco and taught at the San Francisco Art Institute until he returned to New York in 1918.(7) While living in San Francisco, Lentelli designed decorative cement sculpture for several notable projects, including the Orpheum Theater in St. Louis by architect G.A. Lansburgh, the Mission Branch of the San Francisco Library, the Main Library, the Memorial (now DeYoung) Museum in Golden Gate Park by architect Louis Mullgardt and a residence for Mrs. Andrew

Welch designed by architect Willis Polk. Lentelli also created the sculptural decoration for the Hunter-Dulin Building in San Francisco. He is credited, along with architect Willis Polk and sculptor Arthur Putnam, with the design of the new "Path of Gold" lighting standards along Market Street in 1916.(8)

Sometime between 1915 and 1917, Lentelli was commissioned to design five large sculptures for the facade of the Main Public Library. In an article entitled "An Expression of Decorative Sculpture – Leo Lentelli," published in the March 1918 issue of *The Architect and Engineer*, Sadakichi Hartmann declared the five figures that Lentelli had designed for the building to be "by far the most important work Lentelli has as yet attempted." (9) The sculptures, which represent Art, Literature, Philosophy, Science and Law, are 7-feet 8-inch high cement figures set atop granite pedestals above the library's main entrance.

Lentelli's sculptural technique was described by Hartmann as being an "effective juxtaposition of deep lines and massive forms, of black accents and large, quiet planes." (10) Shadows, planes and deep recesses create the sculptural image in Lentelli's figures, leaving the object free of what Hartmann has described as "useless conventional details." (11) Because Lentelli's sculptures were defined by the contrast of simple textured planes with deep shadowed reveals, the placement of the sculptures on the exterior of the building was important in their overall effect. "Lentelli's works," Hartmann observed, "are not made for indoors. They are constructed to be seen in the open, in sunlight, or on gray days, and generally from a considerable distance and particular view points." (12)

Photographs of the Lentelli sculptures appear in the Appendices, Volume II.

During the 1950s Lentelli returned to Italy to live and work. He died in Rome in January, 1962.

Gottardo Piazzoni, Painter, 1872-1945

The son of Italian-Swiss parents, Gottardo Piazzoni was born in Switzerland in 1872 and traveled to California with his family in 1887. He worked on his family's dairy ranch in Monterey County until 1891, at which time he began his art education at the California School of Design in San Francisco. Piazzoni left California in 1894 in order to study at the Academie Julian in Paris and then continued his studies at the Ecole des Beaux Arts before returning to his family's California ranch in 1898. When his father decided to move the family back to Switzerland in approximately 1900, Piazzoni remained behind to begin his career as an artist in San Francisco.(13)

Piazzoni worked in San Francisco, where he shared a studio with sculptor Arthur Putnam. Throughout his career in the Bay Area, he painted, taught and successfully exhibited and sold his artwork. He contributed to various exhibitions, including the Louisiana Purchase Exposition in St. Louis, the International Exposition of Fine Arts in Rome, the Paris Salon of 1907 and the Panama-Pacific International Exposition of 1915. He taught at the California School of Fine Arts until 1935.

Known for the simplicity and abstract nature of his work, Piazzoni was selected in 1929 to paint a series of murals in the main staircase hall of the San Francisco Public Library. Referred to in an article by Janet B. Dominik as his “most ambitious mural project,” the panels Piazzoni created represent the land, sea and sky of the Bay Area.⁽¹⁴⁾ Ten panels were installed in 1931 and 1932, and four more, though painted by 1945, were installed in 1975, thirty years after Piazzoni’s death. According to Dominik, the murals in the library were the most modern of Piazzoni’s murals, “utilizing economy in line and form and subtle tones of gray, blue and tan.”⁽¹⁵⁾

Piazzoni died at his home in Carmel Valley, California in August, 1945.

NOTES

1. *Heritage Newsletter*, Vol. XXV, No. 2. San Francisco: The Foundation for San Francisco’s Architectural Heritage, April, 1997.
2. Nelson, Christopher H. *Classical California*. Unpublished Ph.D. thesis, University of California at Santa Barbara, 1986.
3. Cahill, B.J.S. “The San Francisco Public Library Competition,” *The Architect and Engineer*, Vol. XXXVII, No. 1. May, 1914.
4. Brown, Arthur, Jr. “The New San Francisco Public Library,” *The Architect and Engineer*, Vol. XLIX, No. 1. April, 1917.
5. *Heritage Newsletter*, op. cit.
6. Hughes, Edan Milton. *Artists in California 1786-1940*. San Francisco: Hughes Publishing Co., 1989.
7. National Register Nomination Form: Hunter-Dulin Building, San Francisco, p. 20.
8. Corbett, Michael. *Splendid Survivors*. San Francisco: California Living Books, 1979.
9. Hartmann, Sadakichi. “An Expression of Decorative Sculpture – Leo Lentelli,” *The Architect and Engineer*, March 1918.
10. Ibid.
11. Ibid.
12. Ibid.

13. Dominik, Janet B. *Gottardo F. P. Piazzoni* (1872-1945). Article in files of San Francisco Arts Commission. Complete source unknown.
14. Ibid.
15. Ibid.



III. ARCHITECTURAL DESCRIPTION

ARCHITECTURAL DESCRIPTION

EXPLANATION OF RATINGS OF SIGNIFICANCE

As a tool for design, and analysis of the design, this report classifies the exterior elevations and site elements and the interior spaces according to their historical significance. A separate rating is assigned to building features and materials. The higher its rating, the more importantly an entity contributes to the eligibility of the building for listing on the National Register of Historic Places. The following is an explanation of each of the five rating categories for spaces and elevations and the four categories assigned to features and materials. Along with the description of each category is a recommendation of the treatment which would follow the Secretary of the Interior's *Standards for Rehabilitation*.

Definition of Zones for Spaces and Elevations

Article 10 Listing

These spaces are listed in the city landmark designation of the Old Main Library in Article 10 of the *San Francisco Planning Code* as "exceptionally significant." The spaces to which this status is assigned are the most important ones in the building, and would require the highest level of preservation under the Secretary's *Standards*. The *Planning Code* requires a Certificate of Appropriateness for changes to these spaces. These spaces should be treated in compliance with the requirements of the *Planning Code* and the Secretary of the Interior's *Standards*. These spaces should not be changed; deteriorated features and materials should be repaired, or if irreparable, they should be matched in material, design and color.

Preservation Zone 1

Although not cited as part of the city landmark designation, these spaces and elevations are highly important to the character of the building. In their detailing, materials and place in the hierarchy of the design, they represent qualities central to the historical integrity of the building. These spaces and elevations should be changed only where unavoidable and as allowed by the Secretary of the Interior's *Standards*. Deteriorated elements or materials should be repaired, and if irreparable, they should be replaced with ones which match them in design and color.

Preservation Zone 2

This zone includes spaces and elevations which contribute to the eligibility of the building to the National Register, but which are not as important hierarchically as the higher zones, and which exhibit lower design values and quality of materials. These spaces and elevations should be altered only for overriding programmatic, code or building technology requirements. Deteriorated elements and materials should be repaired, or if necessary, replaced with ones which are compatible with the design of the space or elevation. New features, materials and elements may be introduced if they are compatible with the existing original ones and are required for programmatic, code or building technology requirements.

Preservation Zone 3

These elevations and spaces contribute to the historical integrity of the building, but are generally simple and utilitarian, and were not originally intended for important public views or uses. They typically rank low in the hierarchy of spaces and exterior elevations. They can be changed where demanded by important elements of the rehabilitation design, as well as in areas where there are programmatic, building code or building technology requirements. Existing materials and elements which contribute to the integrity of the building should be retained and repaired if necessary; they may be replaced with compatible new materials where it is not feasible to repair them. New materials and features may be introduced as long as they are compatible with the existing spaces and elevations.

Non-Contributing

These spaces and elevations have been altered to the degree that they have lost their historic integrity, or were originally of such a utilitarian nature that they do not convey the original characteristics which define the design of the building. These spaces and elements may be demolished or changed to accommodate the rehabilitation design. New spaces, elevations, materials and features in this zone should be compatible with the overall building.

Description of Significance Ratings of Materials and Elements

This report classifies features, elements and materials of the building in four categories according to their historical significance and the treatment they should receive if the seismic upgrade is to comply with the Secretary's *Standards*. The four levels are:

Very Significant

These exemplify the original design, materials and historical associations which are unusual and particular to the building and its period of significance. They are highly important to the historical significance of the building, and should not be destroyed or damaged. If they are deteriorated, these materials and elements should be restored to the original condition to the greatest degree possible using techniques which comply with the Secretary's *Standards*. If repair is not possible, they should be replicated with matching materials, detail and color.

Significant

This rating includes elements and materials of original design and historical associations which are good examples of the values which distinguish the building and its connection with the period of significance. They are important to the significance of the building. They should not be changed unless unavoidable for overriding code or programmatic reasons; changes should be compatible with the original design. If deteriorated, these materials and elements should be restored; if that is not possible, they should be replaced with elements of matching detail and color.

Contributing

Materials and elements of original or period design and historical associations which contribute to the historical integrity of the building fall into this category. Although not highly unusual or individually significant, these entities are part of a group which adds to the significance of the building. They should be retained wherever possible; where deteriorated they should be restored if feasible. New materials or features may be added where they do not detract from the integrity of the original ones.

NON-CONTRIBUTING

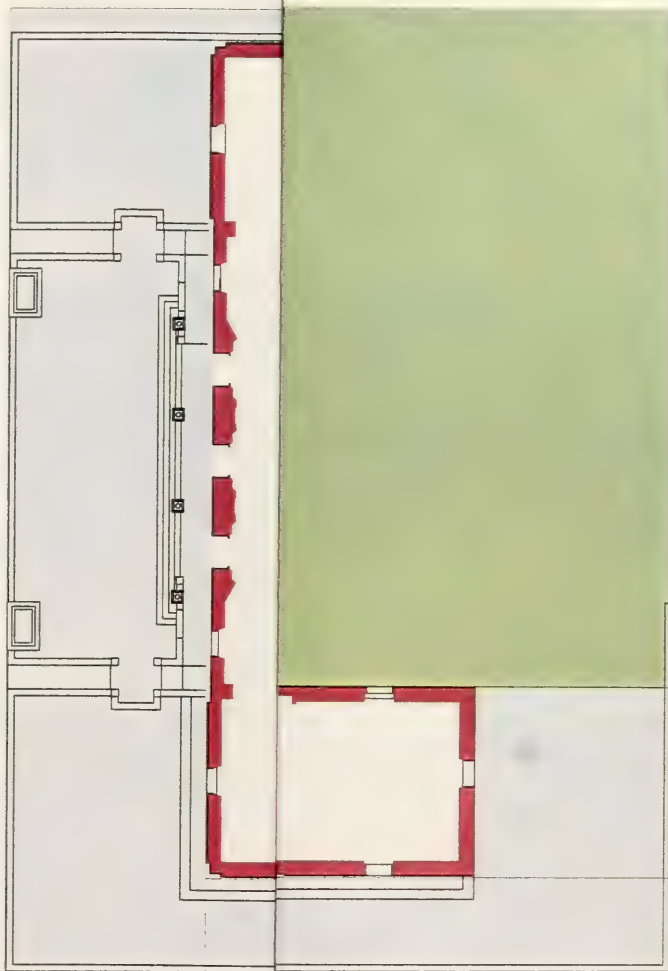
These features or materials are not original, have been changed so much that they no longer convey their original character, or they are so common and utilitarian that they do not contribute to the historical significance of the building. These items do not contribute to the historic integrity of the building. They may be removed or replaced to accommodate the new design. Replacements should be compatible with the overall design of the building and should not detract from nearby significant original materials and elements.

Format of Descriptions and Ratings

For each elevation or room, Volume I includes a brief summary describing the use, primary features, most important alterations and an overall significance rating. For each major component of the room or elevation, the design, material, condition and significance are summarized in a table. This information is intended to allow a quick understanding of the building in sufficient detail to evaluate design concepts for future work. For the most historically significant spaces which will change substantially in the Asian Art Museum Project, a small reference plan is provided on the room summary sheet in Volume I to aid in quick orientation. Key plans in Volume I provide room numbers for all rooms on the first through third floors.

In Volume II, there is a much more detailed prose description for the exterior elevations and significant interior spaces, accompanied by photographs. This detailed information is offered where in-depth evaluation of the important parts of the existing building may be desired in planning future work. Throughout this report, the original names for rooms are used; the room numbering used during the most recent library operation of the building is retained in this report. These room numbers do not correspond to the new numbers used in the Asian Art Museum project.

DRAWINGS SHOWING RATINGS
OF SPACES AND ELEVATIONS



SIGNIFICANCE ZONES: SITE

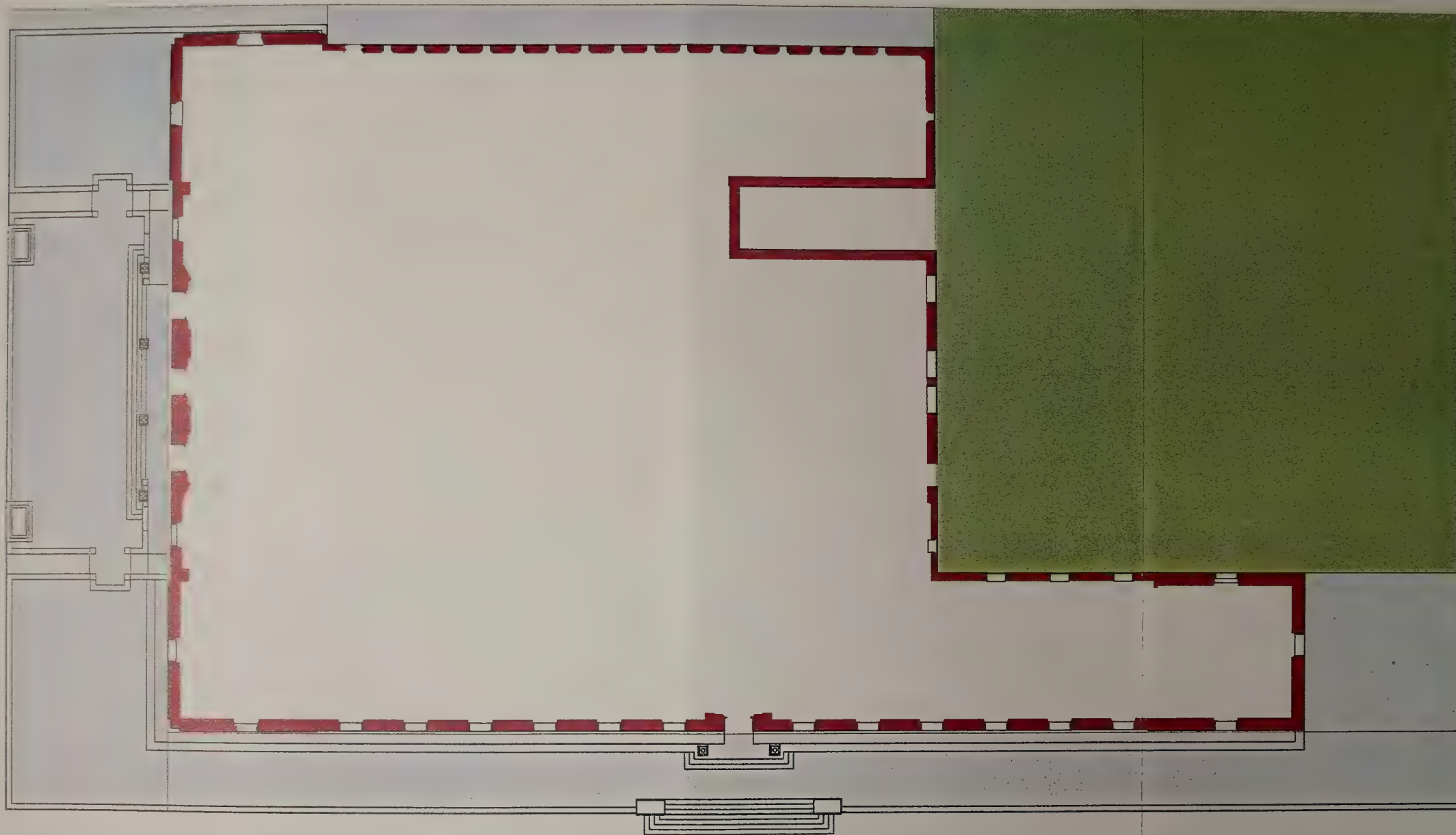
ARTICLE 10
LISTING

NON-
CONTRIBUTING



ASIAN ART
Page & Table

OLD MAIN LIBRARY



SIGNIFICANCE ZONES: SITE & EXTERIOR

ARTICLE 10
LISTING

PRESERVATION
ZONE 1

PRESERVATION
ZONE 2

PRESERVATION
ZONE 3

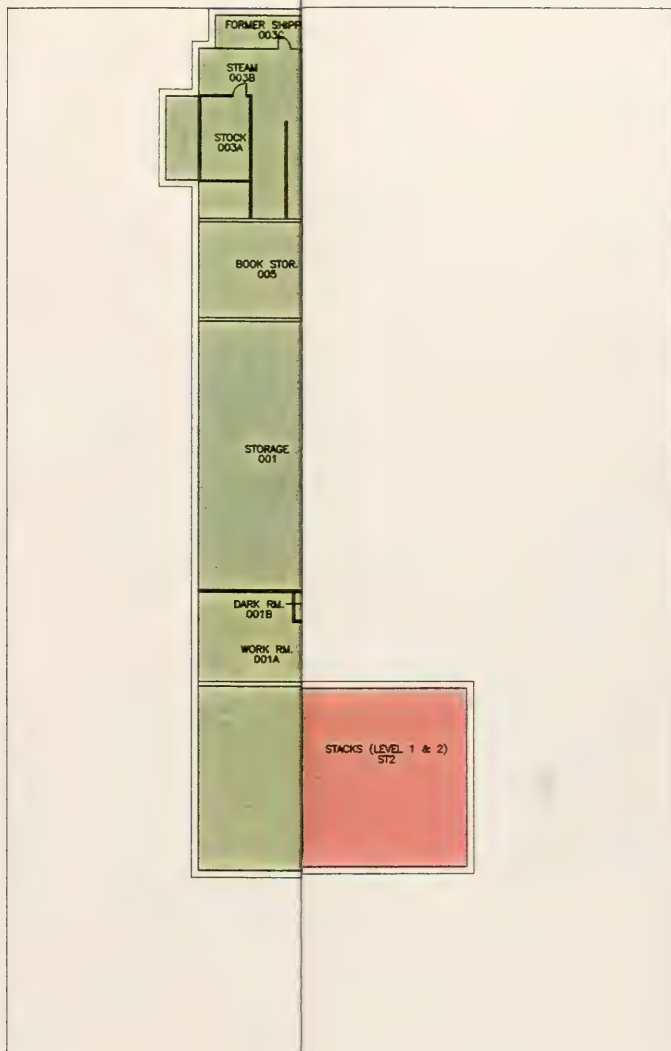
NON-
CONTRIBUTING



ASIAN ART MUSEUM
Page & Turnbull

200 Larkin Street San Francisco California
Architecture, Historic Preservation, Urban Design

OLD MAIN LIBRARY



SIGNIFICANCE ZONES: BAS



ARTICLE 10
LISTING

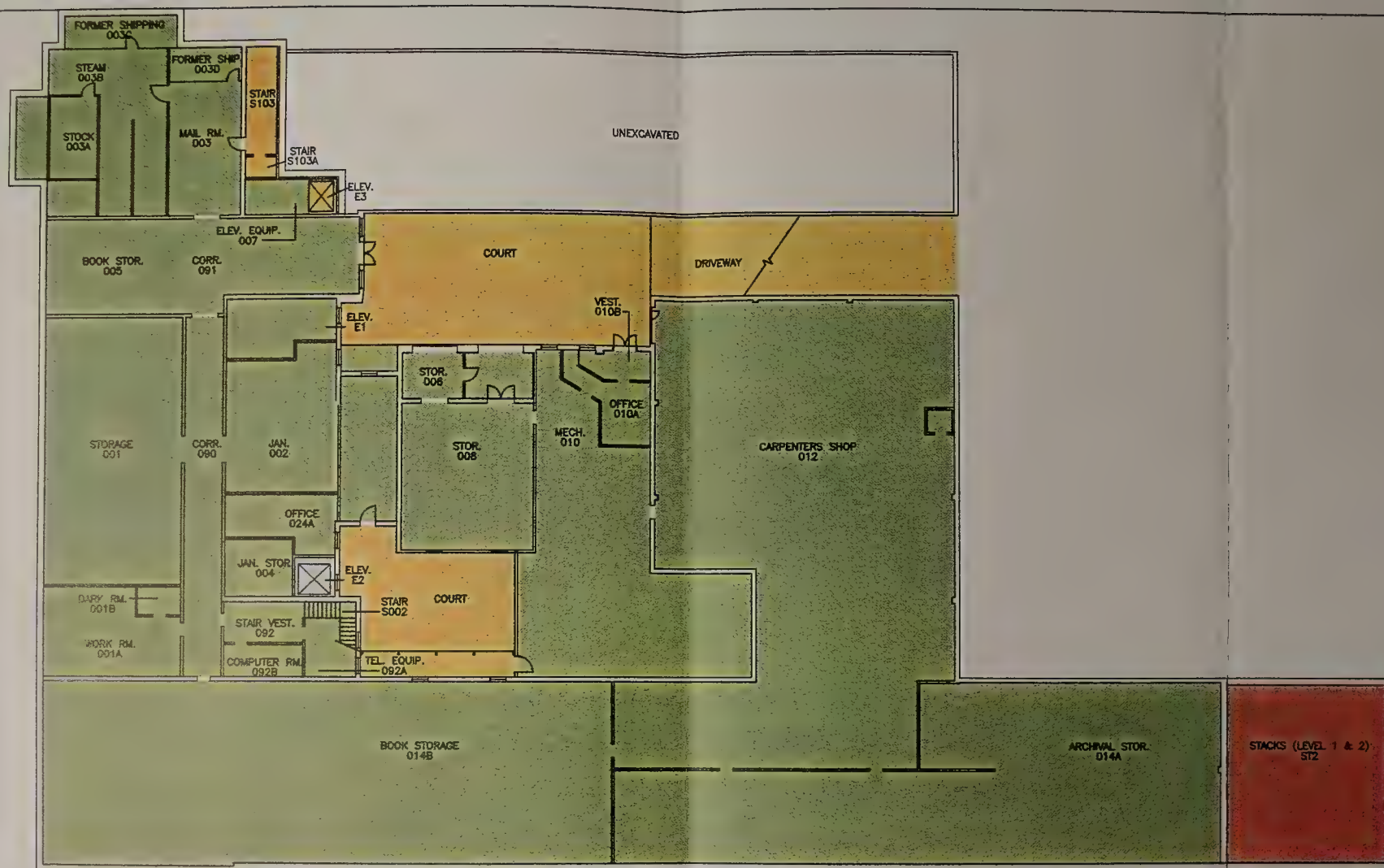


NON-
CONTRIBUTING



ASIAN ART
Page & Tu

OLD MAIN LIBRARY



SIGNIFICANCE ZONES: BASEMENT FLOOR

ARTICLE 10
LISTING

PRESERVATION
ZONE 1

PRESERVATION
ZONE 2

PRESERVATION
ZONE 3

NON-
CONTRIBUTING





SIGNIFICANCE ZONES: G1

ARTICLE 10
LISTING

NON-
CONTRIBUTING

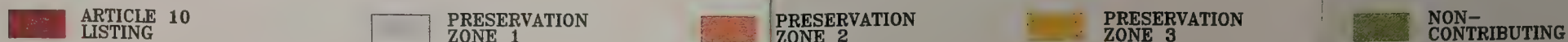


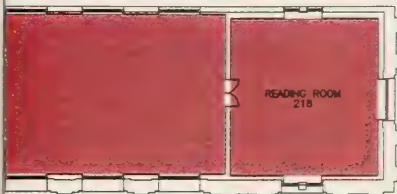
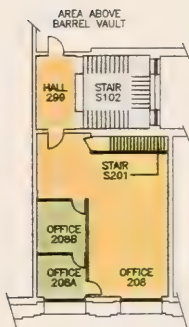
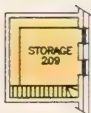
ASIAN ART
Page & T

OLD MAIN LIBRARY



SIGNIFICANCE ZONES: GROUND FLOOR





SIGNIFICANCE ZONES: SE



ARTICLE 10
LISTING

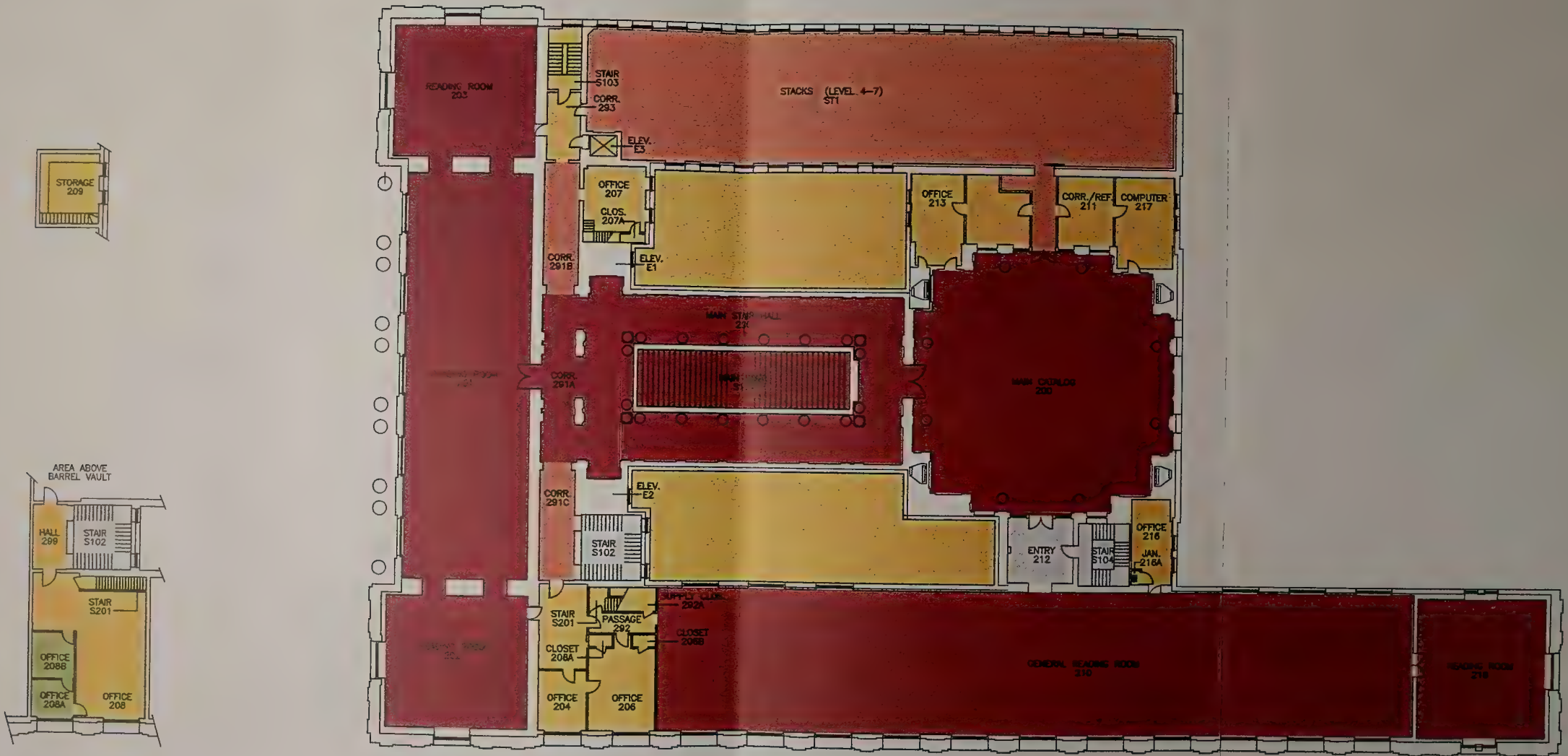


NON-
CONTRIBUTING



ASIAN ART
Page & T

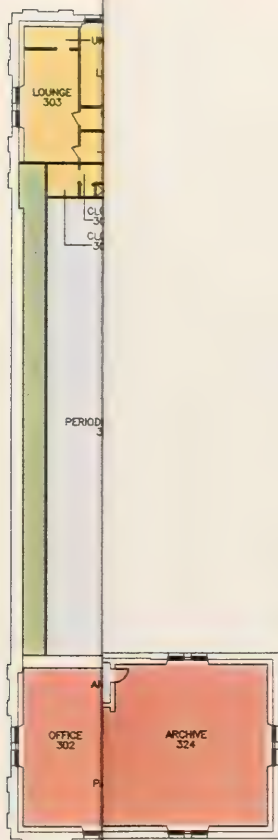
OLD MAIN LIBRARY



SIGNIFICANCE ZONES: SECOND FLOOR

- ARTICLE 10 LISTING
- PRESERVATION ZONE 1
- PRESERVATION ZONE 2
- PRESERVATION ZONE 3
- NON-CONTRIBUTING





SIGNIFICANCE ZONES: THE



ARTICLE 10
LISTING

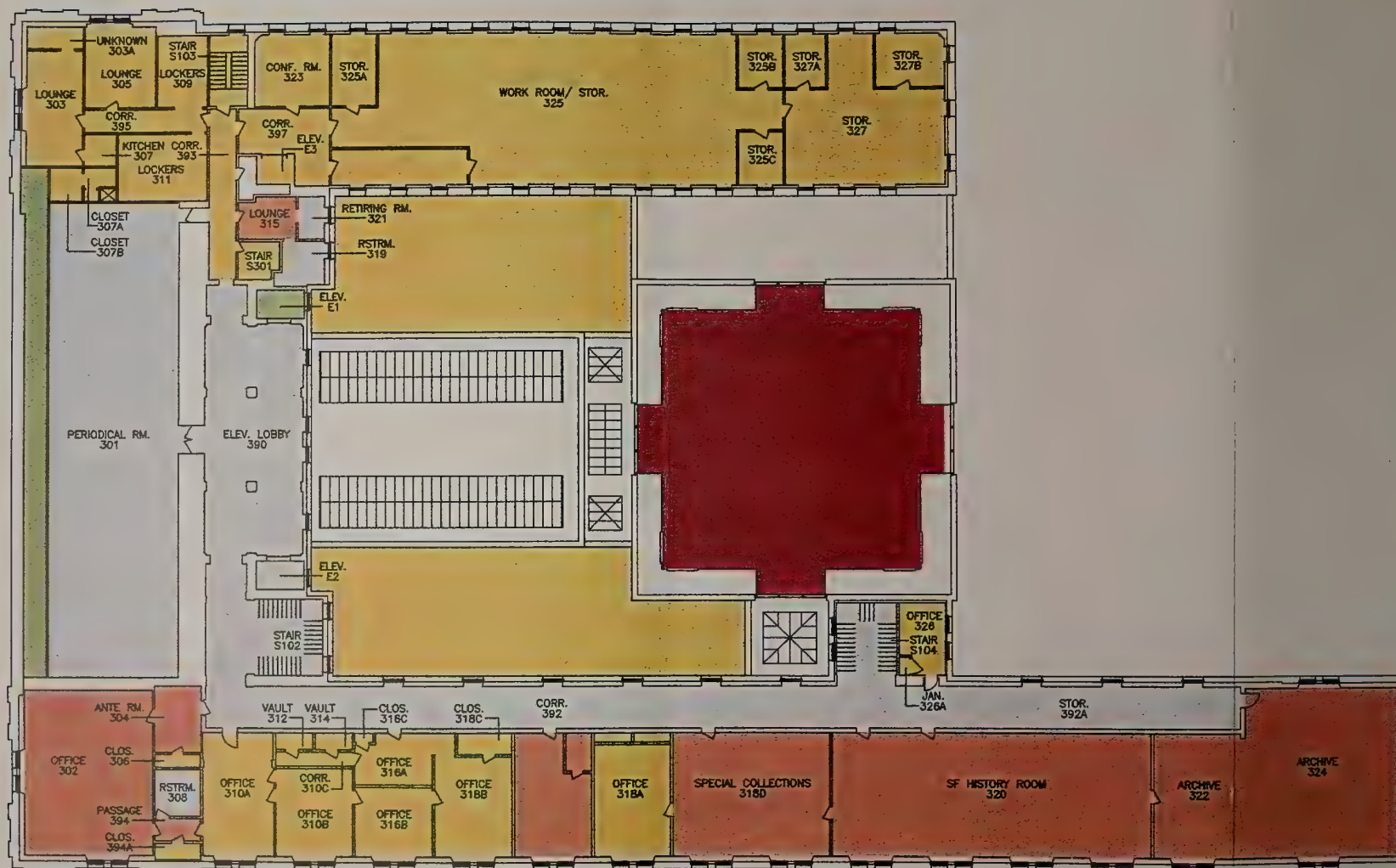


NON-
CONTRIBUTING



ASIAN ART
Page & Tu

OLD MAIN LIBRARY



SIGNIFICANCE ZONES: THIRD FLOOR



ARTICLE 10
LISTING



PRESERVATION
ZONE 1



PRESERVATION
ZONE 2



PRESERVATION
ZONE 3



NON-
CONTRIBUTING



BEAUX ARTS PLANNING AND THE OLD MAIN LIBRARY

In accordance with Beaux-Arts planning ideas, a close relationship existed between the interior of the library, the exterior of the library, and the rest of the Civic Center, especially Civic Center Plaza and the Fulton Street Mall. The primary facade and entrance of the building face Larkin Street and Civic Center Plaza, while the secondary facade faces Fulton Street, an important pedestrian mall. By contrast, most staff areas in the library, including the Main Stacks, are placed in the McAllister Street side of the building, which has a utilitarian treatment on the interior and a distinctly lesser treatment on the exterior.

The central east-west axis of the building connects the most important and highly-finished spaces, starting at the main entry, continuing up the grand stair (S101) through the second floor stair hall (Room 290) and terminating at the Delivery Room (Room 200), which is countered by the Reference Room (Room 201), located at the west end of the main axis on the second floor. The rest of the plan is laid out in a simple, formal manner upon this symmetrical armature in a manner typical of Beaux-Arts design. Other primary spaces, such as the General Reading Room (Room 210), the Art Book Room (Room 202) and the Special Book Room (Room 203) are on parallel or cross-axes, creating a series of enfilades of spaces. The spaces are simple squares and rectangles in plan, organized in a formal and logical manner intended to make the building balanced and easy to understand.

Hierarchy and Circulation

Beaux-Arts buildings couple the hierarchical importance of each space with its location in plan and its level of finish and detailing. The important spaces mentioned in the previous paragraph have fine materials such as marble, travertine and faux-travertine plaster and detailing which includes columns and pilasters, ceilings with complex perimeter moldings or coffered or relief decoration, and relatively elaborate base, door and window trim.

Circulation spaces of lesser importance generally follow or parallel the locations of the primary ones, but are less rigidly formal and have a lower level of finish. These include 194 and 198 on the first floor, and 390, 392 and 392A on the third floor. (For a Beaux-Arts building the south entry is an inevitable feature of the fine elevation on Fulton Street, the primary axis of the Civic Center. But the layout of the interior of the building does not place hierarchically important spaces near this entrance; the Beaux-Arts response was to use fine materials and detailing in the entrance lobby, Room 198,

but drop to a lower level in the adjoining corridor , Room194). Secondary spaces served by these corridors, including 114 and 118 on the first floor and 390, 318 and 320 on the third floor occupy the same position in plan as the primary spaces on the second floor, but are distinctly subsidiary in the hierarchy of the building.. These spaces are simple and formal in plan but not as consistently symmetrical in detail as the primary spaces; the materials and detailing in these rooms include marble base, fine wood doors, and moldings and trim with some embellishment. The basement, the remainder of the first and third floors, and the two stacks are simple in materials and detail, and much less formal in plan and layout than the other spaces. This treatment , and the utilitarian and sometimes indirect circulation spaces which tie the spaces to the primary ones, illustrate the standard Beaux-Arts approach to service spaces.

The Fulton Street entrance to the building appears to have been originally conceived as an entrance of some importance. Accordingly, it was placed in the center of the Fulton Street facade and was highly ornamented, while on the inside its lobby and vestibule (198 and 198A) were finished in a manner similar to their counterparts on Larkin Street.

ELEVATIONS AND SPACES COVERED IN THIS REPORT

Exterior

- *Site and General Plan
- *Larkin Street (West) Elevation
- *Fulton Street (South) Elevation
- *Hyde Street (East) Elevation
- *McAllister Street (North) Elevation
- *The "Notch" at McAllister and Hyde Streets
- *Roof
- *North Courtyard
- *South Courtyard

Interior

- Basement — All Rooms
- *Rooms 101 and 191 -- Main Entrance Lobby and Vestibule
- Room 102 — Room for Blind
- Room 103 — Branch and Station Department
- Rooms 104 and 105 — Ladies' Retiring Room and Public Telephone Room
- Room 106 — Hat Room
- Room 107A -- Vestibule
- Room 107B — Check Room
- Rooms 108A, 108B, 110, 111, 113 — Restrooms
- Room 114 — Children's Reading Room
- *Room 115 — Storage
- Room 116 — Attendant's Room
- *Room 117/A/B/C/D -- Work Room
- Room 118 — Newspaper Reading Room
- Room 118B — Attendant Room
- Room 119 — Storage Room
- Room 122 — Staff Restroom (men)
- *Room 190 -- Public Corridor
- *Rooms 190A and 190B -- Public Corridor
- *Rooms 192 and 193 — Elevator Lobbies
- Room 194 -- Public Corridor
- Rooms 196A and 196B — Storage
- Room 197 — Staff Corridor
- Rooms 198 and 198A — Side Lobby and Vestibule

*Room 200 -- Delivery Room
 Room 201 — Reference Room
 *Rooms 202 and 203 -- Art Book Room and Special Book Room
 Rooms 204, 206, and 292 — Staff Offices and Passageway
 Rooms 207 and 209 — Pamphlet Rooms
 Rooms 208, 208A, and 208B — Work Room
 *Room 210 -- Main Reading Room
 Rooms 211, 213, and 217 — Work Room, Registration Room, and Office
 *Room 212 -- Anteroom
 Room 216 — Book Distribution Room
 *Room 218 -- Fiction Room
 *Room 290 -- Main Stair Hall
 Room 291A — Public Corridor
 Rooms 291B and 291C — Public Corridors
 Room 293 — Staff Corridor
 Room 301 — Periodical Room
 Room 302 — Trustees' Meeting Room
 Rooms 303, 305, 307, 309, 311, and 395 — Staff Lounge Rooms and Corridor
 Room 304 — Anteroom
 Room 308 — Men's Restroom
 Room 310A and 310B — Public Space and Secretary's Office
 Room 315 — Staff Women's Dressing Room
 Room 316A, 316B, 318A, 318B, and 318C — Secretary's Private Office and Report
 Room
 Room 318D — Report Room
 Rooms 319 and 321 — Women's Staff Restroom
 Room 320 — Music Room
 Rooms 322 and 324 — Piano Room and Unassigned
 Rooms 323, 325, 327, and 397 — Catalog Work Room and Unassigned
 Room 326 — Unassigned
 Room 390 — Elevator Lobby
 Room 392 and 392A — Public Corridor
 Room 393 — Staff Corridor
 Room 394 — Passageway
 Elevator E1 — Public Elevator
 *Elevator E2 -- Public Elevator
 Elevator E3 — Staff Elevator
 *Staircase S101 -- Monumental Staircase
 *Staircase S102 and Room 112 -- Public Staircase and Stair Vestibule
 Staircase S103 — Staff Staircase
 *Staircase S104 and Room 120 -- Public Staircase and Stair Vestibule

Staircase S301 — Service Staircase to Roof

*ST1 -- Main Stacks

ST2 -- Newspaper Stacks

- * Complete description of room appears in Appendices, Volume II

EXTERIOR DESCRIPTION

Library Site

Composition	Setbacks from the street created by lawns and grassy plinths, with retaining walls and borders; plazas and a raised platform approached by steps on the Larkin and Fulton Street sides; lawn between two sidewalks on the Fulton Street side
Primary Features	Granite retaining walls and borders, ornamental lamp standards, granite plaza (Larkin Street side) and platform (Fulton Street side), granite pedestals and benches (Larkin Street side)
Alterations	Statue of Ashurbanipal
Rating	Entire site except for the area facing the Notch : Article 10 Listing The area facing the Notch : Non-contributing

Retaining walls and border		Steps (Fulton Street)	
	belt course at top	Design	squared nosing
Material	granite	Material	granite
Condition	good	Condition	good
Significance	very significant	Significance	significant
Plaza (Larkin Street Side)		Light standards	
Design	slabs 5 -6 square	Design	floral relief ornament
Material	granite	Material	cast iron; glass globes
Condition	good	Condition	good
Significance	significant	Significance	very significant
Plaza (Fulton Street side)		Pedestals and benches	
Design	diamond scoring	Material	granite
Material	concrete	Condition	good
Condition	good	Significance	significant
Significance	contributing		
Platform (Fulton Street side)		Wheelchair ramps (with rails)	
Design	slabs 5 by 6 -6	Design	profiled rails
Material	granite	Material	granite, bronze
Condition	good	Condition	good
Significance	significant	Significance	non-contributing
Steps (Larkin Street)		Ashurbanipal statue	
Design	bullnose treads	Material	bronze
Material	granite	Condition	excellent
Condition	good	Significance	non-contributing
Significance	very significant		

Steps (Fulton Street)

Design	bullnose treads
Material	granite
Condition	good
Significance	very significant

Outer lawn (Fulton Street)

Design	rectangular
Plantings	sycamore trees
Condition	altered plantings
Significance	significant

Elevation **Larkin Street Elevation**

Composition Projecting end pavilions with five slightly recessed inner bays; rusticated first story; second story with monumental arched windows in the end pavilions and monumental Ionic columns that flank deeply recessed arched windows in the inner bays; third story in the form of an entablature

Primary Features Smooth masonry base, first story of rusticated ashlar masonry laid in running bond, second and third stories of smooth ashlar masonry, pilasters in the end bays, profiled and ornamented door and window moldings, paneled soffits, cornice moldings between stories, inscriptions in entablature and end pavilions, decorative panels in entablature, monumental arched windows with clathri screens in the second story, wood paneled doors with carved rosettes, cornices between stories, crowning cornice of anthemions, stepped parapet with profiled string course behind cornice

Alterations Wheelchair ramps with profiled brass railing

Rating Article 10 Listing

Wall (includes ornament)		Statues	
Design	classical; end pavilions	Artist	Leo Lentelli
Material	granite	Material	cast stone
Condition	good	Condition	poor
Significance	very significant	Significance	significant
Columns		Pedestals and balustrades	
Design	Ionic	Design	classical
Material	granite	Material	granite
Condition	good	Condition	good
Significance	very significant	Significance	very significant
Windows (first story)		Cornice	
Design	paired casements	Design	anthemions
Material	wood	Material	granite
Condition	fair	Condition	good
Significance	significant	Significance	very significant
Windows (second story)		Parapet	
Design	arched, clathri screens	Design	stepped, string course
Material	metal	Material	granite
Condition	good	Condition	good
Significance	very significant	Significance	significant

Windows (third story)

Design	casement
Material	wood
Condition	fair to good
Significance	significant

Doors (3 pairs)

Design	paneled, carved
Material	wood
Condition	fair
Significance	very significant

Wheelchair ramps

Material	granite
Condition	excellent
Significance	non-contributing

Ramp railings

Design	profiled
Material	brass
Condition	excellent
Significance	non-contributing

Elevation	Fulton Street Elevation
Composition	Projecting end pavilions with thirteen slightly recessed inner bays; rusticated first story with casement windows; second story with monumental arched windows; third story with casement windows; crowning cornice
Primary Features	Masonry, door, and window treatment similar to Larkin Street; monumental arched windows with clathri screens alternate with pilasters in the inner bays and are flanked by pairs of pilasters in the end pavilions; casement windows alternate with decorative panels in the third story; cornices between stories; crowning cornice of anthemions backed by parapet
Alterations	Flood lights mounted to wall at the second floor level
Rating	Article 10 Listing

Wall (includes ornament)		Cornice	
Design	classical; end pavilions	Design	anthemions
Material	granite	Material	granite
Condition	good	Condition	good
Significance	very significant	Significance	very significant
Windows (first story)		Parapet	
Design	paired casements	Design	stepped, string course
Material	wood	Material	granite
Condition	fair	Condition	good
Significance	significant	Significance	significant
Windows (second story)		Door	
Design	arched, clathri screens	Design	paneled, carved
Material	metal	Material	wood
Condition	good	Condition	fair
Significance	very significant	Significance	very significant
Windows (third story)			
Design	casement		
Material	wood		
Condition	fair to good		
Significance	significant		

Elevation	Hyde Street Elevation
Composition	Same as in the end pavilions of the Larkin and Fulton Street facades
Primary Features	Same as in the end pavilions of the Larkin and Fulton Street facades
Alterations	None
Rating	Article 10 Listing

Wall (includes ornament)	
Design	classical; end pavilions
Material	granite
Condition	good
Significance	very significant

Windows (first story)	
Design	paired casements
Material	wood
Condition	fair
Significance	significant

Windows (second story)	
Design	arched, clathri screens
Material	metal
Condition	good
Significance	very significant

Windows (third story)	
Design	casement
Material	wood
Condition	fair to good
Significance	significant

Cornice	
Design	anthemions
Material	granite
Condition	good
Significance	very significant

Parapet	
Design	stepped, string course
Material	granite
Condition	good
Significance	significant

Elevation **McAllister Street Elevation**

Composition West pavilion is same as the end pavilions of the Larkin and Fulton Street facades; to the east are seventeen narrow bays of alternating piers and windows

Primary Features West pavilion is same as the end pavilions of the Larkin and Fulton Street facades; piers are smooth ashlar masonry; windows in levels two through seven of stacks are double-hung metal sash with wire glass; spandrels at each floor level are paneled metal; windows in first level of stacks and third story are wood casements; profiled cornices separate the first and second stacks levels and level seven of stacks from the third story; cornice with dentils and parapet crown the composition

Alterations None

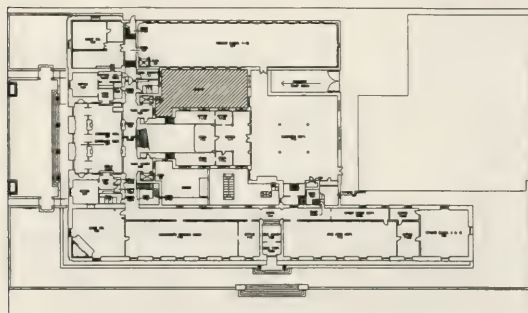
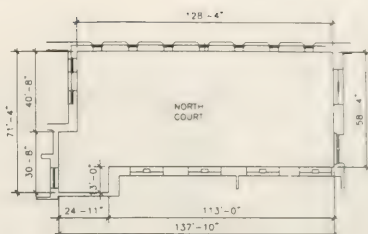
Rating Article 10 Listing

West pavilion		Cornice (over narrow bays)	
Design	same as other facades	Design	profiled, with dentils
Material	same as other facades	Material	granite
Condition	good	Condition	good
Significance	same as other facades	Significance	significant
Windows (narrow bays) (first level)		Parapet	
Design	casement	Design	string course
Material	wood	Material	granite
Condition	fair to good	Condition	good
Significance	significant	Significance	significant
Windows (narrow bays) (levels 2-7)		Door	
Design	double hung	Design	profiled frame
Material	metal, wire glass	Material	wood, wire glass
Condition	good	Condition	fair
Significance	significant	Significance	significant
Windows (narrow bays) (third story)		Spandrels	
Design	casement	Design	paneled
Material	wood	Material	metal
Condition	good	Condition	good
Significance	significant	Significance	significant

Elevation	The Notch at McAllister and Hyde Streets
Composition	Slight recesses divide the east-facing wall into four bays, with symmetrical placement of windows in each bay; north-facing wall is smooth
Primary Features	Facing of glazed brick with iron spotting laid in common bond; variety of window openings
Alterations	Earthquake repair with non-matching bricks
Rating	Article 10 Listing

Wall (east-facing)		Door	
Design	divided into four bays	Design	paired door leaves
Material	glazed brick	Material	wood, with glazing
Condition	good (repaired)	Condition	fair to good
Significance	significant	Significance	very significant
Wall (north facing)		Balcony	
Design	flat surface	Material	iron
Material	glazed brick	Condition	good
Condition	good	Significance	significant
Significance	significant		
Windows			
Design	varied		
Material	varied		
Condition	see room profiles		
Significance	see room profiles		
Driveway opening			
Material	glazed brick		
Condition	good		
Significance	contributing		

Room Name North Courtyard
 Floor Basement to Roof
 Original Use Open Courtyard
 Recent Use Open Courtyard
 Rating Preservation Zone 3



Walls

Design flat, piers
 Material brick
 Condition good
 Significance significant

Windows (to ST1)

Design segmental arched, dbl.
 hung
 Material wood
 Condition good
 Significance very significant

Windows (other)

Design segmental arched, dbl.
 hung
 Material wood
 Condition good
 Significance significant

Door (to Room 12)

Design sliding
 Material wood
 Condition fair
 Significance contributing

Door (to Room 10B)

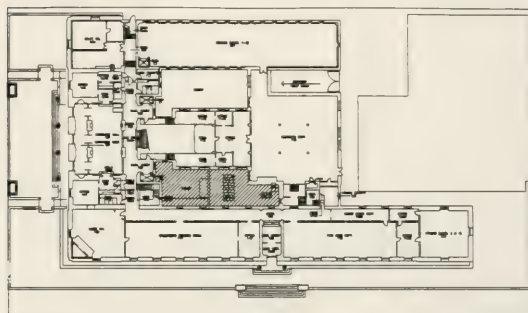
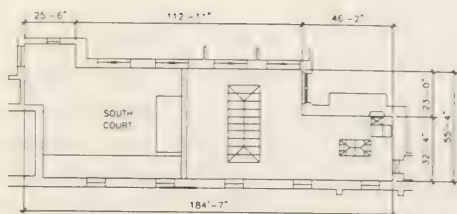
Design utilitarian
 Material metal
 Condition good
 Significance non-contributing

Door (to Room 91)

Design utilitarian
 Material metal
 Condition good
 Significance non-contributing

Window (in south wall)		Spandrels	
Design	full arched, casement	Design	paneled
Material	metal	Material	cast metal
Condition	good	Condition	good
Significance	very significant	Significance	significant

Room Name South Courtyard
 Floor Basement to Roof
 Original Use Open Courtyard
 Recent Use Open Courtyard
 Rating Preservation Zone 3



Walls

Design	flat; arched window heads
Material	brick
Condition	good
Significance	significant

Windows (in north and south walls)

Design	full arched, casement
Material	metal
Condition	good
Significance	very significant

Windows (all others)

Design	segmental arch, dbl hung
Material	wood
Condition	good
Significance	significant

Skylights

Design	hipped
Material	metal, glass
Condition	fair to good
Significance	significant

Elevation	Roof
Composition	Symmetrical placement of flagpoles and stairwell housings near west elevation; other elements are scattered
Primary Features	Stairwell housings and storage shed with cornices, skylights with shed and hipped roofs, three flagpoles
Alterations	Wall between the stairwell housings, fans with ducts
Rating	Contributing

Surface	
Material	gravel/built up
Condition	good
Significance	non-contributing

Stairwell housings	
Design	with cornice
Material	reinforced concrete
Condition	good
Significance	contributing

Elevator penthouse	
Design	with cornice
Material	reinforced concrete
Condition	good
Significance	contributing

Flagpoles	
Design	symmetrically placed
Material	wood
Condition	good
Significance	significant

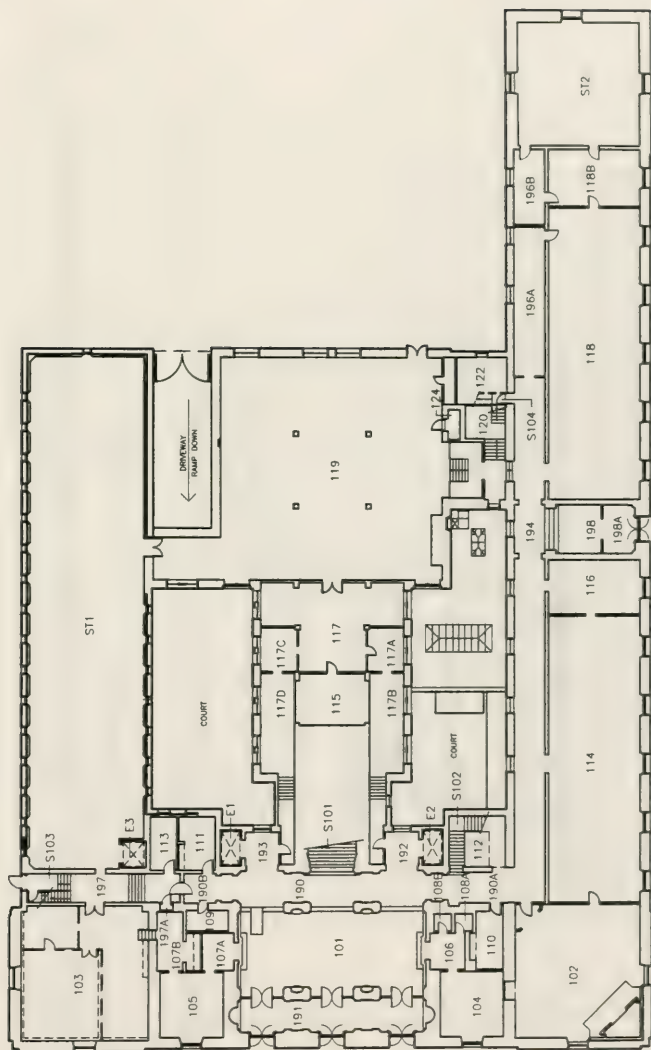
Skylights	
Design	shed roofed
Material	metal, wire glass
Condition	good
Significance	significant

Skylights	
Design	hipped roofed
Material	metal, wire glass
Condition	good
Significance	significant

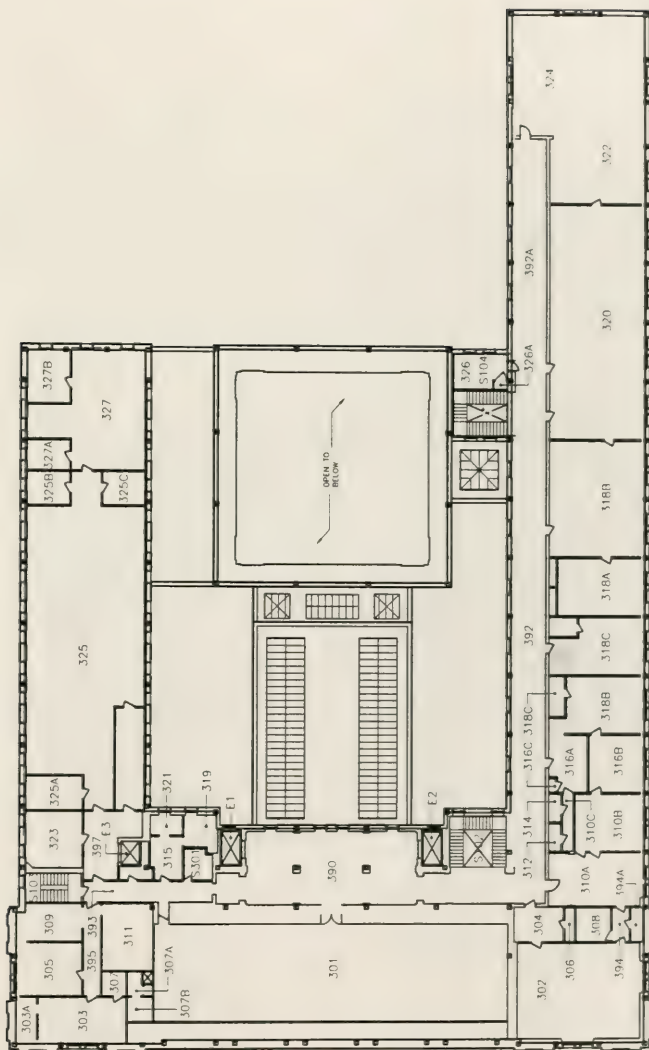
Roof vents	
Design	spinning vents
Material	metal
Condition	good
Significance	non-contributing

Fans with ducts	
Material	metal
Condition	good
Significance	non-contributing

INTERIOR DESCRIPTION







Room Name	Basement -- all rooms
Floor	Basement
Original Use	Service staff and storage, janitorial, shipping, elevator, steam room, and garage
Recent Use	Staff use: general storage, archival storage, book sorting, steam room
Primary Features	Utilitarian finishes; external walls of reinforced concrete and internal walls of brick; arched openings in brick walls for windows and doors; low ceilings are the bottom of reinforced concrete floor slab; access is via staff staircases, staff elevators, and driveway; generally high integrity
Major Alterations	Additions of ducts, pipes, and fluorescent lights suspended from the ceilings of nearly every room; compact shelving and wooden shelves; plaster partitions in several rooms; paired and single steel doors in many rooms
Rating	Non-contributing

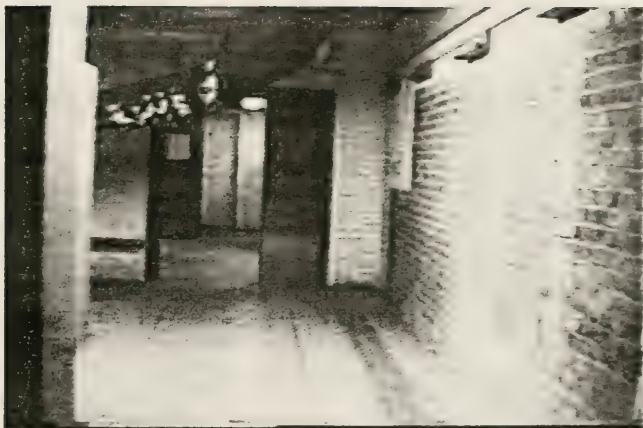
Floors		Door (Room 091)	
Design	scored into 3'x3' squares	Design	paneled
Material	concrete	Material	steel
Condition	good	Condition	good
Significance	non-contributing	Significance	contributing
Walls		Windows (3) (Rooms 003, 091)	
Design	utilitarian	Design	double-hung
Material	concrete	Material	wood
Condition	good	Condition	good
Significance	contributing	Significance	contributing
Walls		Staircase (Room S002)	
Design	utilitarian	Design	utilitarian
Material	brick	Material	steel
Condition	good	Condition	good
Significance	contributing	Significance	significant
Ceiling		Compact shelves (Room 014B)	
Design	utilitarian	Design	pre-fab, mobile
Material	reinforced concrete	Material	steel
Condition	good	Condition	excellent
Significance	non-contributing	Significance	non-contributing

Shelves		(Room 001)	
Design		utilitarian	
Material		wood	
Condition		fair	
Significance		non-contributing	
Lights		(fluorescent)	
Design		industrial	
Material		metal	
Condition		good	
Significance		non-contributing	

Doors (3)		(011, 003, 003B)	
Design		paneled	
Material		wood	
Condition		fair to poor	
Significance		contributing	
Book Chute		Room 001)	
Design		curvilinear	
Material		steel	
Condition		good	
Significance		non-contributing	

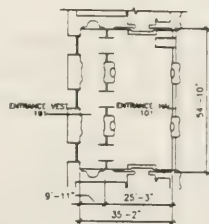
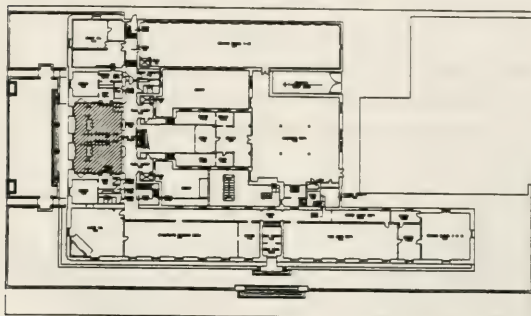


Photograph 1: Room 012. Room view.



Photograph 2: Room 001. Room view showing book return chute.

Room Name Rooms 101/191 Main Entrance Lobby/Vestibule
 Floor First floor
 Original Use Lobby and Vestibule
 Recent Use Checkout and Return Counters and Vestibule
 Rating Article 10 Listing



Floor		Doorways (101 to 191)	
Design	ashlar field/border	Design	arched partitions
Material	travertine, marble	Material	travertine, bronze, glass
Condition	fair	Condition	good
Significance	very significant	Significance	very significant
Walls		Lanterns	
Design	light masonry scoring	Design	ornamental
Material	travertine, faux-travertine	Material	bronze and colored glass
Condition	good, excellent	Condition	excellent
Significance	very significant	Significance	very significant
Ceilings		Steps	
Design	groined and barrel vaults	Design	plain
Material	faux-travertine	Material	travertine
Condition	excellent	Condition	good
Significance	very significant	Significance	very significant
Doors (191)		Handrails	
Design	cased partitions	Design	profiled, S-curved ends
Material	travertine, bronze, glass	Material	bronze
Condition	good	Condition	excellent
Significance	very significant	Significance	significant

Room Name	102
Floor	First
Original Use	Room for Blind
Recent Use	Louis R. Lurie Meeting Room
Primary Features	Altered in 1974 as a public meeting room for special events; original casement windows with cremone bolts
Major Alterations	Acoustical tile in ceiling and on east wall; stage with new wall partitions; audio-visual equipment (TV, screen, projector mount in ceiling), grass weave patterned plastic wall covering in entrance foyer, carpeting, fluorescent lights
Rating	Non-contributing

<u>Floor</u>		<u>Door (to Corridor 190A)</u>	
Material	carpet	Design	paneled
Condition	fair	Material	oak
Significance	non-contributing	Condition	good
		Significance	contributing
<u>Walls</u>		<u>Windows (with cremone bolts)</u>	
Design	flat	Design	paired casements
Material	plaster	Material	wood
Condition	fair-good	Condition	good
Significance	contributing	Significance	significant
<u>Ceiling tile</u>		<u>Picture rail</u>	
Material	acoustic tile	Design	profiled
Condition	good	Material	wood
Significance	non-contributing	Condition	good
		Significance	non-contributing
<u>Ceiling border</u>		<u>Grille</u>	
Design	profiled	Design	rectangular
Material	plaster	Material	metal
Condition	good	Condition	good
Significance	significant	Significance	contributing
<u>New wall partitions (NE, SW corners)</u>		<u>Radiators (2)</u>	
Design	flat	Design	rounded corners
Material	gypsum board	Material	steel
Condition	good	Condition	good
Significance	non-contributing	Significance	contributing

Base		Thermostat	
Design	profiled	Material	brass
Material	wood	Condition	good
Condition	good	Significance	contributing
Significance	significant		
Stage		Audio-visual equipment	
Material	wood, vinyl tile	Items	TV, screen, and projector mount
Condition	good	Condition	good
Significance	non-contributing	Significance	non-contributing



Photograph 1: Room 102. Room view.

Room Name	103
Floor	First
Original Use	Branch and Station Department
Recent Use	Book Sorting to Branches
Primary Features	Large work area with utilitarian finishes; casement windows with cremone bolt
Major Alterations	Added partitions and shelving for book sorting; one cremone bolt missing
Rating	Preservation Zone 3

<u>Floor</u>		<u>Windows (with cremone bolts)</u>	
Design	solid color sheet	Design	paired casements
Material	battleship linoleum	Material	wood
Condition	fair	Condition	fair to good
Significance	contributing	Significance	significant
<u>Walls</u>		<u>Wall partitions</u>	
Design	flat	Design	utilitarian
Material	plaster	Material	gypsum board, wood
Condition	good	Condition	fair
Significance	contributing	Significance	non-contributing
<u>Ceiling</u>		<u>Shelves</u>	
Design	flat	Design	utilitarian
Material	plaster	Material	wood
Condition	good	Condition	fair
Significance	contributing	Significance	non-contributing
<u>Lights</u>			
Design	pendant		
Material	plastic, metal		
Condition	good		
Significance	non-contributing		



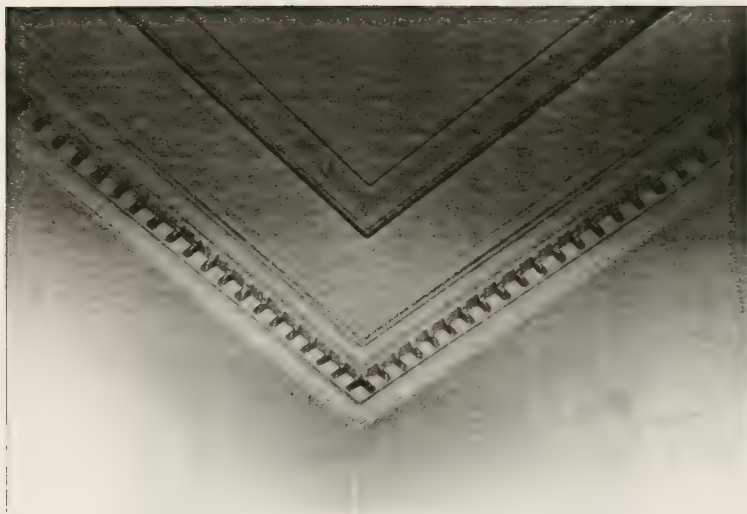
Photograph 1: Room 103. Room view.

Room Name	104, 105
Floor	First
Original Use	Ladies' Retiring Room (104), Public Telephone Room (105)
Recent Use	Staff offices
Primary Features	Originally public lounge areas, converted to staff offices; medium level of finish, with wood panel wainscot and classical ceiling borders
Significant Details	Ceiling: has profiled border molding with a course of dentils around the perimeter
Major Alterations	Vinyl composition flooring, fluorescent lights
Rating	Preservation Zone 2

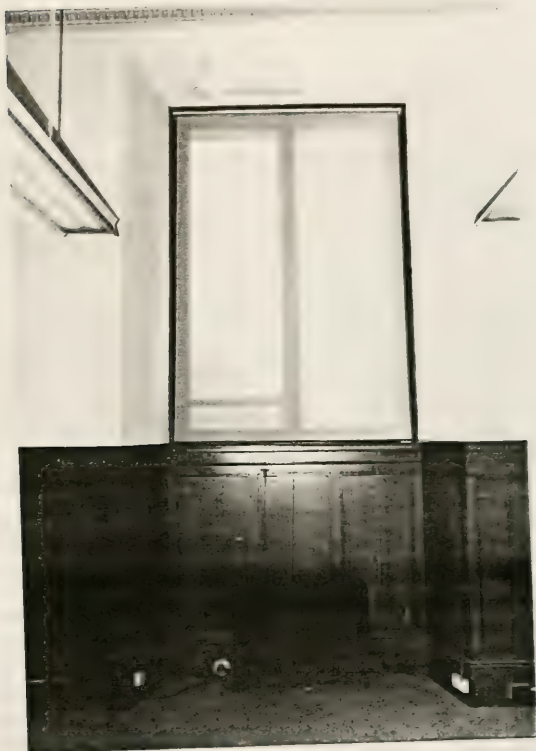
Floor		Doors	
Design	12" square tiles	Design	glazed panel
Material	vinyl	Material	wood
Condition	good	Condition	fair
Significance	non-contributing	Significance	significant
Walls		Windows	
Design	flat	Design	paired casements
Material	plaster	Material	wood
Condition	good	Condition	good
Significance	significant	Significance	significant
Ceiling		Door trim	
Design	flat	Design	molded
Material	plaster	Material	wood
Condition	good	Condition	fair
Significance	significant	Significance	significant
Ceiling		Lighting	
	(border molding)		(fluorescent)
Design	profiled, with dentils	Design	pendant
Material	plaster	Material	metal, plastic
Condition	excellent	Condition	good
Significance	very significant	Significance	non-contributing
Wainscot			
Design	paneled		
Material	wood		
Condition	fair		
Significance	very significant		



Photograph 1: Room 105. Room view.



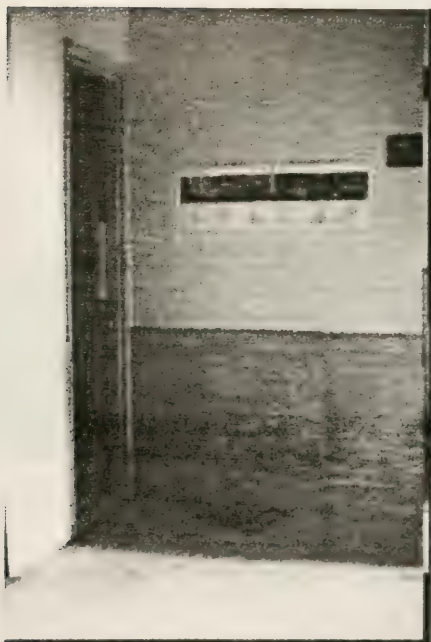
Photograph 2: Room 104. Ceiling detail.



Photograph 3: Room 105. Window alcove with casement window, wainscot, and radiator.

Room Name	106
Floor	First
Original Use	Hat Room
Recent Use	Vestibule
Primary Features	This room served primarily as a circulation room leading to Room 104; high level of finish, with travertine and faux-travertine plaster
Major Alterations	Door trim to Rooms 108 A and B: profiled and painted to resemble travertine; track lighting
Rating	Preservation Zone 2

<u>Floor</u> (similar to Room 101)		<u>Doorway trim</u> (to Room 101)	
Design	ashlar field	Design	profiled
Material	travertine	Material	travertine
Condition	good	Condition	excellent
Significance	very significant	Significance	very significant
<u>Walls</u>		<u>Door trim</u> (to 108A and 108B)	
Design	light masonry scoring	Design	profiled, painted
Material	plaster	Material	metal
Condition	good	Condition	excellent
Significance	significant	Significance	non-contributing
<u>Ceiling</u>		<u>Lights</u>	
Design	flat	Design	track lighting
Material	plaster	Material	metal
Condition	good	Condition	excellent
Significance	significant	Significance	non-contributing
<u>Ceiling border</u>			
Design	profiled, key pattern		
Material	plaster		
Condition	good		
Significance	very significant		
<u>Wainscot</u> (with base, belt course)			
Design	flat		
Material	travertine		
Condition	excellent		
Significance	very significant		



Photograph 1: Room 106. Room view.



Photograph 2: Room 106. Floor and wainscot.

Room Name	107A
Floor	First
Original Use	Vestibule
Recent Use	Issuing library cards and paying fines
Primary Features	Located directly off of the Entrance Hall, Room 101; used recently for issuing library cards and paying fines; medium level of finish, with wood paneled counter, classical ceiling moldings, and travertine elements
Significant Details	Ceiling: has profiled border molding with a key pattern course around the perimeter. Doorway to Room 101 has paneled reveal made of travertine
Major Alterations	Fluorescent lights
Rating	Preservation Zone 2

<u>Floor</u>		<u>Doorway to Room 101 (casing)</u>	
Design	ashlar field	Design	molded, paneled
Material	travertine	Material	travertine
Condition	good	Condition	good
Significance	very significant	Significance	very significant
<u>Walls</u>		<u>Door to Room 105 (casing)</u>	
Design	light masonry scoring	Design	molded
Material	plaster	Material	travertine
Condition	good	Condition	good
Significance	significant	Significance	significant
<u>Ceiling</u>		<u>Wainscot</u>	
Design	flat	Design	flat slabs, belt course
Material	plaster	Material	travertine
Condition	good	Condition	good
Significance	significant	Significance	very significant
<u>Ceiling</u> (border molding)		<u>Counter (original)</u>	
Design	profiled, key pattern	Design	paneled
Material	plaster	Material	wood
Condition	excellent	Condition	fair
Significance	significant	Significance	significant

Base		Light	
Design	flat	Design	ceiling mounted
Material	travertine	Material	metal, plastic
Condition	good	Condition	good
Significance	significant	Significance	non-contributing



Photograph 5: Room 107A Room view.

Room Name 107B

Floor First

Original Use Check Room

Recent Use Office

Primary Features Small staff room accessible via Rooms 105 and 107A; low level of finish;
short book chutes with paneled doors open into Room 103

Major Alterations Alteration to overhead sliding door to 107A

Rating Preservation Zone 3

Floor	
Design	solid color sheet
Material	battleship linoleum
Condition	good
Significance	contributing

Walls	
Design	flat
Material	plaster
Condition	good
Significance	contributing

Ceiling	
Design	flat
Material	plaster
Condition	good
Significance	contributing

Door (overhead sliding)	
Design	paneled
Material	wood
Condition	altered
Significance	contributing

Book chutes with paneled doors (2)	
Design	paneled doors
Material	wood doors
Condition	good
Significance	contributing

Lighting (fluorescent)	
Design	ceiling mounted
Material	metal, plastic
Condition	good
Significance	non-contributing



Photograph 1: Room 107B. Room view.

Room Name	108A, 108B, 110, 111, 113
Floor	First
Original Use	Restrooms
Recent Use	Public restrooms
Primary Features	Granite wall facing, stall partitions, and floors (all recent alterations); original double-hung wood sash windows
Major Alterations	Granite wall facing, stall partitions, and floors; profiled cornices with indirect lighting
Rating	Non-contributing

Floor		Cornice	
Design	12" square tiles	Design	profiled
Material	black granite	Material	plaster
Condition	excellent	Condition	excellent
Significance	non-contributing	Significance	non-contributing
Walls		Window (Rooms 111, 113)	
Design	smooth ashlar	Design	double hung
Material	granite	Material	wood
Condition	excellent	Condition	good
Significance	non-contributing	Significance	significant
Ceiling		Toilet stalls (partitions)	
(Rooms 110 and 111)		Material	granite
Design	barrel vault	Condition	excellent
Material	plaster	Significance	non-contributing
Condition	excellent		
Significance	non-contributing		
Ceiling		Lights (Rooms 108A, 108B)	
(Rooms 108A, 108B)		Design	pendant globes
Design	flat, with border	Material	glass
Material	plaster	Condition	excellent
Condition	excellent	Significance	non-contributing
Significance	non-contributing		
Ceiling		Lights (Rooms 110, 111)	
(Room 113)		Design	indirect lighting
Material	gypsum board	Significance	non-contributing
Condition	good		
Significance	non-contributing		



Photograph 3: Room 111 Room view.

Room Name	114
Floor	First
Original Use	Children's Reading Room
Recent Use	Children's Reading Room
Primary Features	One of three important program rooms on this floor; medium level of finish; built-in bookshelves in all four walls; fine casework around doorways; south wall broken by five evenly spaced windows in deep alcoves that overlook Fulton Street
Significant Details	Door to Corridor 194: paired, glazed door leaves set in profiled casing, surmounted by entablature, with profiled cornice and a circular panel set in the frieze. Door and sidelights to Room 116: classical pilasters, paneled base, profiled cornice, and circular panels set in frieze
Major Alterations	Fluorescent lights
Rating	Preservation Zone 2

Floor		Paired door leaves (to 194A)	
Design	solid colored sheet	Design	classical casing
Material	battleship linoleum	Material	wood
Condition	fair	Condition	good
Significance	contributing	Significance	very significant
Walls		Door and sidelights (to Room 116)	
Design	flat	Design	classical casing
Material	plaster	Material	oak
Condition	good	Condition	good
Significance	significant	Significance	very significant
Ceiling		Windows (5)	
Design	flat, with border	Design	paired casements
Material	plaster	Material	wood
Condition	good	Condition	good
Significance	significant	Significance	significant
Shelves		Wainscot (below windows)	
Design	classical pilasters	Design	square panels
Material	wood	Material	wood
Condition	good	Condition	good
Significance	very significant	Significance	significant

Base		Heuristic, Venturian, ground level	
Design	flat	Design	rectangular
Material	red marble	Material	metal
Condition	fair to good	Condition	good
Significance	significant	Significance	contributing



Photograph 1 Room 114 Room view looking east



Photograph 2: Room 114. Entrance with sideights to Room 116.



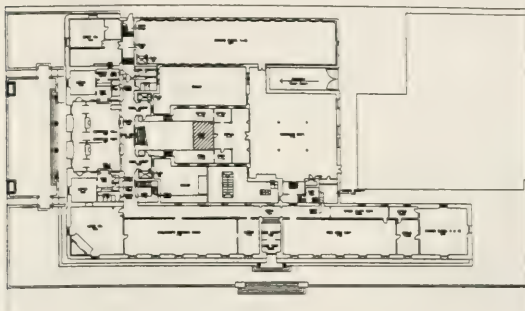


Photograph 3: Room 114. Door to Room 194.



Photograph 4. Room 114 Window alcove with casement window, wainscot, and radiator

Room Name 115 Storage
 Floor First
 Original Use Storage
 Recent Use Storage
 Rating Non-Contributing



Floor

Design	utilitarian
Material	concrete
Condition	fair
Significance	non-contributing

Walls

Design	flat
Material	plaster
Condition	poor to fair
Significance	contributing

Ceiling

Design	stepped
Material	plaster
Condition	fair
Significance	contributing

Baseboards

Design	profiled
Material	wood
Condition	good
Significance	significant

Bookshelves

Design	utilitarian
Material	wood
Condition	fair
Significance	non-contributing

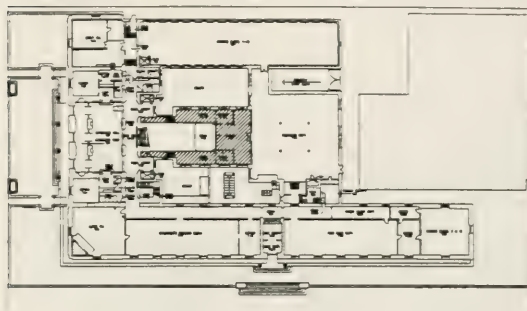
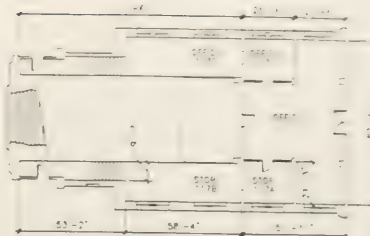
Room Name	116
Floor	First
Original Use	Attendant's Room
Recent Use	Office
Primary Features	Supports program activities in Room 114; access via centrally-placed door to Room 114; simple detailing
Major Alterations	Fluorescent lights
Rating	Preservation Zone 2

Floor		Base	
Design	solid colored sheet	Design	molded
Material	battleship linoleum	Material	wood
Condition	fair	Condition	good
Significance	contributing	Significance	contributing
Walls		Door and sidelights (to Room 114)	
Design	flat	Design	symmetrical
Material	plaster	Material	wood
Condition	good	Condition	good
Significance	significant	Significance	significant
Ceiling		Window	
Design	flat, with border	Design	paired casement
Material	plaster	Material	wood
Condition	good	Condition	good
Significance	significant	Significance	significant
Lights			
Design	pendant		
Material	metal, plastic		
Condition	good		
Significance	non-contributing		



Photograph 1: Room 116. Room view

Room Name 117, 117A, 117B, 117C, 117D
 Floor First
 Original Use Workroom
 Recent Use Office and Storage
 Rating Preservation Zone 3



Floor	
Design	utilitarian
Material	battleship linoleum
Condition	poor
Significance	contributing
Walls (original)	
Design	flat
Material	plaster
Condition	fair to good
Significance	contributing
Ceiling	
Design	stepped
Material	plaster
Condition	good
Significance	contributing
Shelves (original)	
Design	utilitarian
Material	wood
Condition	fair
Significance	contributing

Windows	
Design	double hung, paired
Material	wood
Condition	poor to excellent
Significance	significant
Door (to 119)	
Design	paneled, double leaves
Material	metal clad
Condition	good
Significance	contributing
Doors	
Design	paneled
Material	wood
Condition	fair to good
Significance	contributing
Radiators	
Design	rounded corners
Material	steel
Condition	good
Significance	contributing

Room Name	118
Floor	First
Original Use	Newspaper Reading Room
Recent Use	Fine Arts Department
Primary Features	One of three important program rooms on this floor; medium level of finish; fine casework around doorways; south wall broken by five evenly spaced windows, in deep alcoves, that overlook Fulton Street
Significant Details	Door to Corridor 194: paired, glazed door leaves set in profiled casing, surmounted by entablature, with profiled cornice and a circular panel set in the frieze. Doorway and sidelights to Room 118B: classical pilasters, paneled base, profiled cornice, and circular panels set in frieze
Major Alterations	Fluorescent lights
Rating	Preservation Zone 2

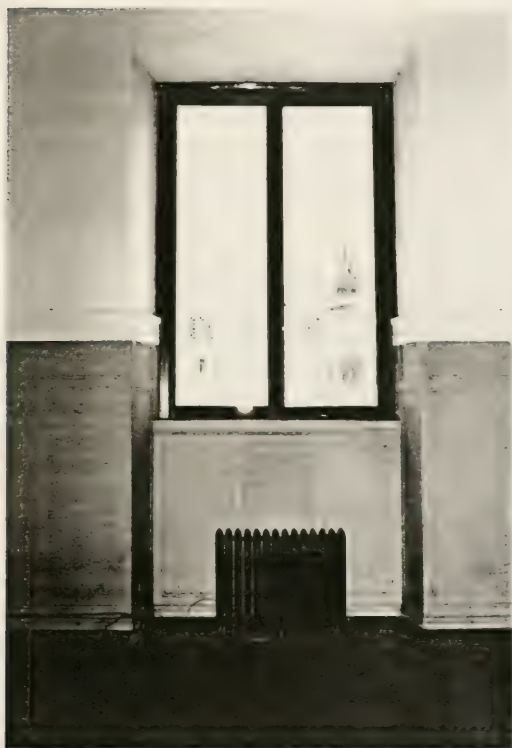
Floor		Door (to 194) (paired door leaves)	
Design	utilitarian	Design	classical casing
Material	battleship linoleum	Material	wood, with glazing
Condition	poor	Condition	good
Significance	contributing	Significance	very significant
Walls		Windows (5) (in south wall)	
Design	flat	Design	paired casements
Material	plaster	Material	wood
Condition	fair	Condition	poor
Significance	significant	Significance	significant
Ceiling		Wainscot	
Design	flat, with plaster border	Design	paneled
Material	plaster	Material	wood
Condition	good	Condition	poor, painted
Significance	significant	Significance	significant
Doorway and sidelights (to 118B)		Heating and ventilating grilles (6)	
Design	classical casing	Design	rectangular
Material	oak	Material	metal
Condition	good	Condition	good
Significance	very significant	Significance	contributing



Photograph 2: Room 118. Entrance to Room 118B.



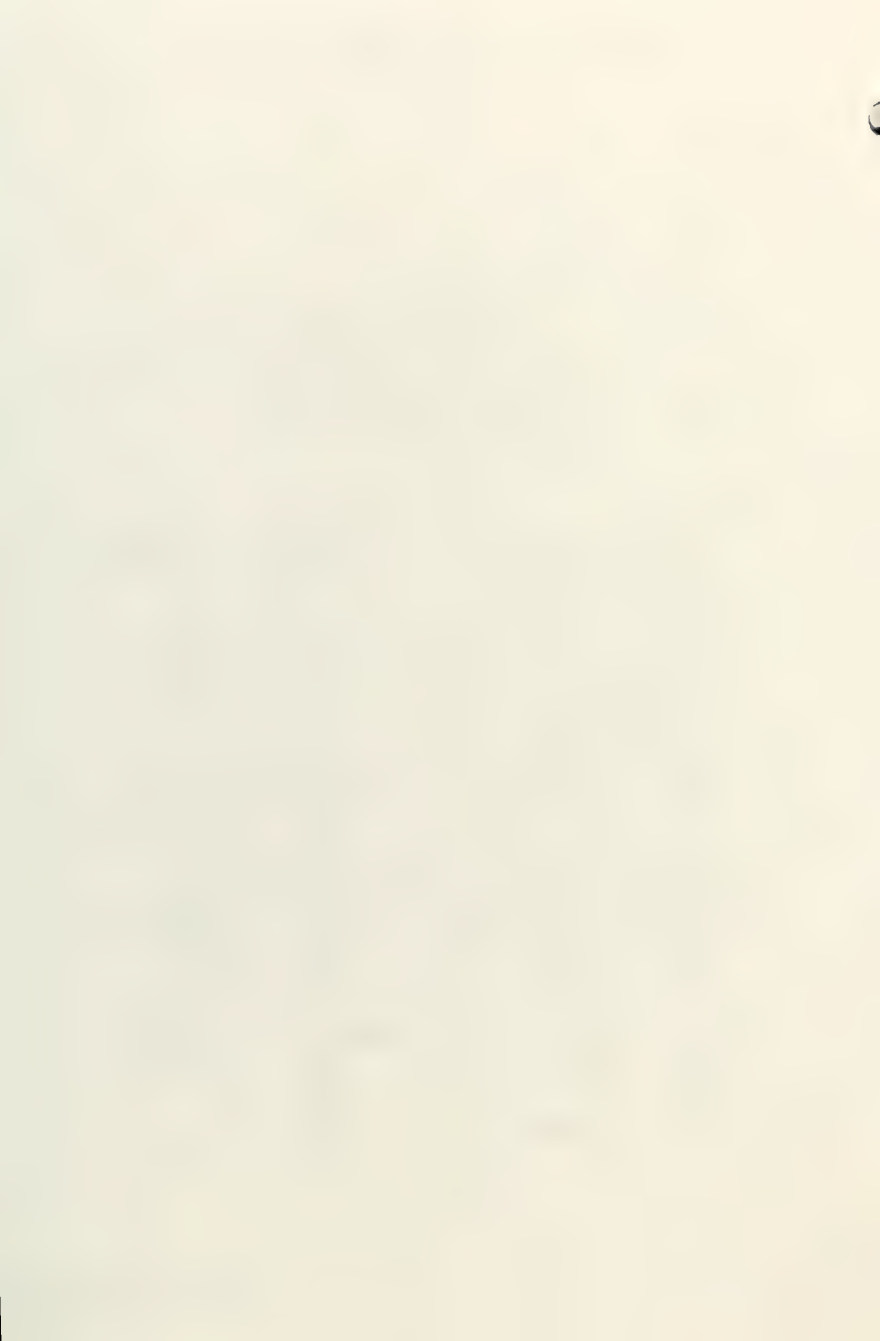
Photograph 3: Room 118, Door to Corridor 194.

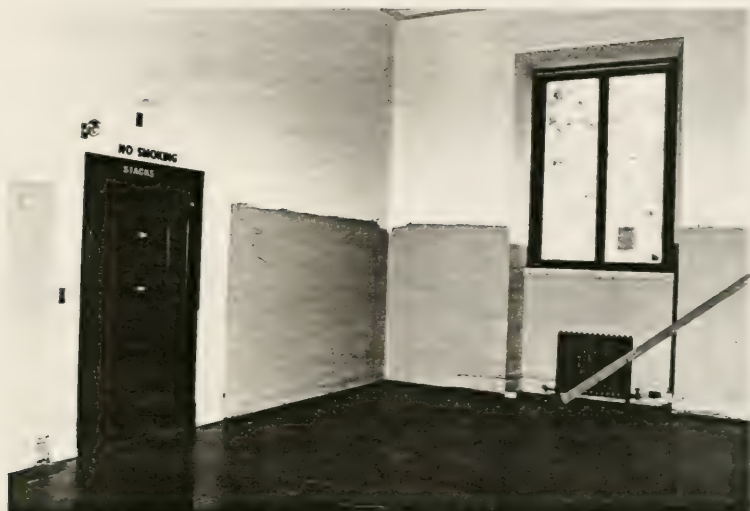


Photograph 4. Room 11b. Window alcove, casement window, wainscot, and radiator

Room Name	118B
Floor	First
Original Use	Attendant Room
Recent Use	Office
Primary Features	Used as an attendant room or office supporting the program activities in Room 118; primary access is via centrally-placed doorway to Room 118. provides access to the stacks, ST2; utilitarian finish
Major Alterations	Removal of original shelving from three walls
Rating	Preservation Zone 2

Floor		Window (1) (same as in 118)	
Design	utilitarian	Design	paired casements
Material	battleship linoleum	Material	wood
Condition	poor	Condition	poor to fair
Significance	contributing	Significance	significant
Walls		Door (to ST2)	
Design	flat	Design	paneled
Material	plaster	Material	wood
Condition	fair	Condition	poor
Significance	contributing	Significance	contributing
Ceiling		Door (to 196B)	
Design	flat, with border	Design	large glazed panel
Material	plaster	Material	wood
Condition	fair-good	Condition	good
Significance	significant	Significance	contributing
Doorway and		Lights (fluorescent)	
Design	symmetrical	Design	utilitarian
Material	wood	Material	metal and plastic
Condition	fair-good	Condition	good
Significance	significant	Significance	non-contributing
Base		Radiator (in reveal of south wall)	
Design	molded	Design	rounded top
Material	wood	Material	steel
Condition	poor	Condition	good
Significance	contributing	Significance	contributing



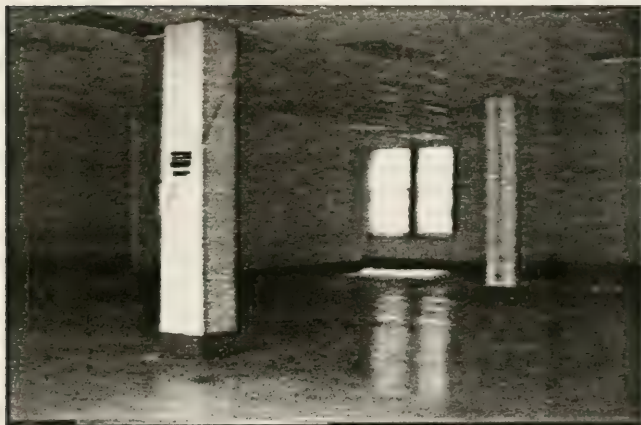


Photograph 1: Room 118B. Room view.

Room Name	119
Floor	First
Original Use	Storage Room
Recent Use	Business, Science and Government Documents Department
Primary Features	Large room with public access via Corridor 194; originally a storage area with minimal finish
Major Alterations	Vinyl composition flooring, suspended ceiling, wood panel foyer walls, curvilinear handrails in foyer, fluorescent lights
Rating	Non-contributing

Floor		Doors (to ST1, 117)	
Design	10" square tiles	Design	paired, paneled
Material	vinyl composition	Material	metal sheathing
Condition	fair	Condition	fair to good
Significance	non-contributing	Significance	contributing
Walls		Door (to Corridor 194)	
Design	flat	Design	paneled, paired
Material	plaster	Material	wood
Condition	fair	Condition	fair
Significance	contributing	Significance	significant
Ceiling		Windows (12)	
Design	T-bar ceiling	Design	paired, double hung
Material	acoustical ceiling tiles	Material	wood
Condition	good	Condition	good
Significance	non-contributing	Significance	significant
Base		Walls (in foyer)	
Design	profiled	Material	wood
Material	wood	Condition	good
Condition	good	Significance	non-contributing
Significance	significant	Steps, handrails (in foyer)	
Piers		Design	curvilinear handrails
Design	flat	Material	metal
Material	plaster surface	Condition	good
Condition	good	Significance	non-contributing
Significance	contributing		

Lighting		Radiators	
Design	fluorescent	Design	rounded corners
Material	plastic	Material	steel
Condition	good	Condition	good
Significance	non-contributing	Significance	contributing



Photograph 1: Room 119. Room view.

Room Name 122

Floor First

Original Use Staff restroom (men)

Recent Use Staff restroom (women)

Primary Features Located at east end of Corridor 194; extensive use of white marble

Major Alterations Removal of urinals, addition of mirrors

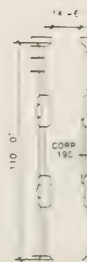
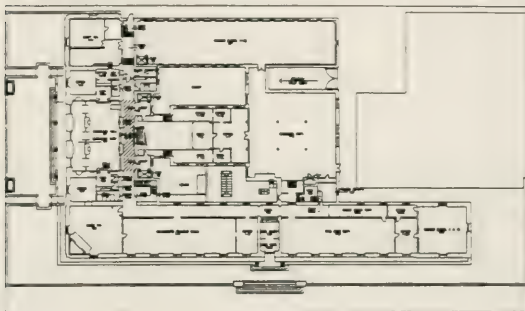
Rating Preservation Zone 1

<u>Floor</u>		<u>Door (to Corridor 194)</u>	
Design	square, rectangular units	Design	paneled
Material	white marble	Material	wood
Condition	fair	Condition	fair
Significance	very significant	Significance	significant
<u>Walls</u>		<u>Window</u>	
Design	flat	Design	double hung
Material	plaster	Material	wood, frosted glass
Condition	good	Condition	good
Significance	significant	Significance	contributing
<u>Ceiling</u>		<u>Toilet stalls (partitions)</u>	
Design	flat	Design	flat
Material	plaster	Material	white marble
Condition	good	Condition	good
Significance	contributing	Significance	very significant
<u>Wainscot</u>		<u>Toilet stalls (doors)</u>	
Design	flat	Design	flat
Material	white marble	Material	painted wood
Condition	good	Condition	good
Significance	very significant	Significance	non-contributing
<u>Janitor's sink</u>		<u>Toilets (3 original)</u>	
Material	porcelain	Material	porcelain
Condition	fair	Condition	good
Significance	contributing	Significance	contributing
<u>Lavatories (2) (non-original)</u>		<u>Lights (incandescent globes)</u>	
Material	porcelain	Design	pendant
Condition	good	Material	glass
Significance	non-contributing	Condition	good
		Significance	non-contributing



Photograph 1: Room 122. Room view.

Room Name Room 190 Corridor
 Floor First floor
 Original Use Public circulation corridor
 Recent Use Public circulation corridor
 Rangng Article 10 Listing



Floor

Design	ashlar field/border
Material	travertine, marble
Condition	good
Significance	very significant

Walls

Design	light masonry scoring
Material	travertine, faux travertine
Condition	excellent
Significance	very significant

Ceiling

Design	groin & barrel vaults
Material	plaster
Condition	excellent
Significance	very significant

Lanterns

Design	classical shields
Material	bronze and colored glass
Condition	excellent
Significance	very significant

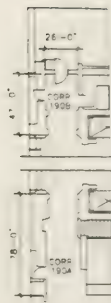
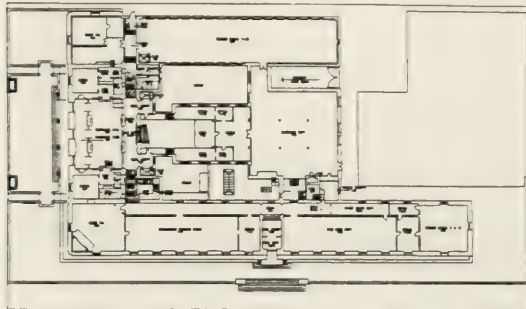
Room Name Rooms 190A and 190B Corridors

Floor First floor

Original Use Public corridor (190A) and staff corridor (190B)

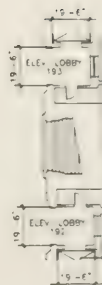
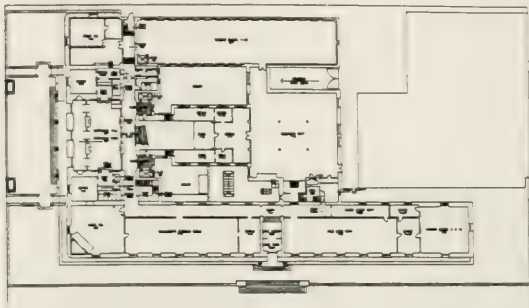
Recent Use Public corridor (190A) and staff corridor (190B)

Rating Preservation Zone 2



Floor		Doors	
Design	continuous field, border	Design	panel, glazed
Material	terrazzo, travertine	Material	wood
Condition	fair to good	Condition	fair, good
Significance	very significant	Significance	significant
Walls		Wainscot	
Design	light masonry scoring	Design	flat
Material	plaster	Material	travertine
Condition	good to excellent	Condition	good
Significance	very significant	Significance	very significant
Ceiling		Doorway casings (5)	
Design	flat, with cornice	Design	profiled
Material	plaster	Material	travertine
Condition	good	Condition	good
Significance	very significant	Significance	very significant
Grille		Sign	
Design	rectangular	Design	art deco
Material	brass	Material	brass, glass
Condition	fair	Condition	good
Significance	significant	Significance	contributing

Room Name	Rooms 192 and 193 Elevator Lobbies
Floor	First floor
Original Use	Public lobbies
Recent Use	Public lobbies
Rating	Article 10 Listing



Floor

Design	ashlar field/border
Material	travertine, marble
Condition	good
Significance	very significant

Walls

Design	light masonry scoring
Material	travertine
Condition	good
Significance	very significant

Ceiling

Design	groin vault
Material	faux travertine plaster
Condition	excellent
Significance	very significant

Grilles

Design	rectangular
Material	brass
Condition	good
Significance	significant

Doors

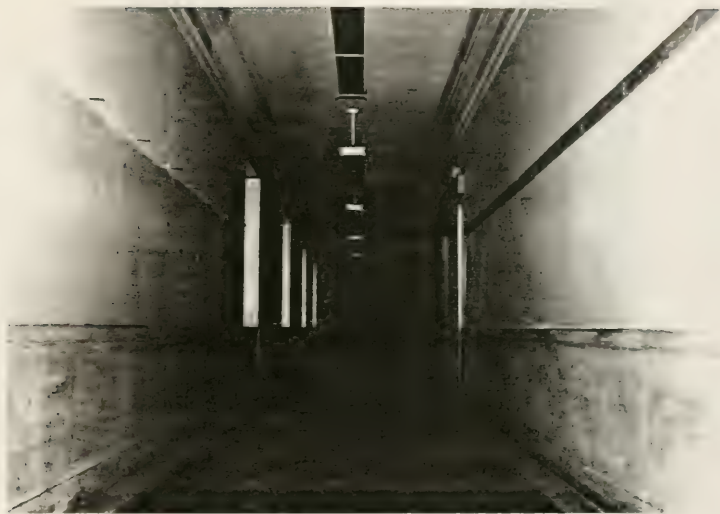
Design	paneled
Material	wood
Condition	fair
Significance	significant

Windows

Design	twin casement
Material	wood
Condition	good
Significance	significant

Room Name	194
Floor	First
Original Use	Public corridor
Recent Use	Public corridor
Primary Features	Extends most of the length of the south wing of the library; provides access to program rooms 114, 118, and 119 and connects with the south entrance; moderate level of finish
Major Alterations	Fluorescent lights
Rating	Preservation Zone 1

<u>Floor</u>			<u>Windows (5) (in north wall)</u>	
Design	continuous field/border		Design	casement
Material	terrazzo, travertine		Material	wood
Condition	fair		Condition	poor
Significance	very significant		Significance	significant
<u>Walls</u>			<u>Door casings (6)</u>	
Design	light masonry scoring		Design	molded
Material	plaster		Material	travertine
Condition	poor		Condition	good
Significance	significant		Significance	significant
<u>Ceiling</u>			<u>Wainscot</u>	
Design	flat		Design	flat
Material	plaster		Material	travertine
Condition	poor		Condition	good overall
Significance	significant		Significance	very significant
<u>Base</u>			<u>Heating/ventilating grilles (3) (in walls)</u>	
Design	flat		Design	rectangular
Material	travertine		Material	metal
Condition	good		Condition	good
Significance	significant		Significance	significant
<u>Cornice</u>			<u>Lights (fluorescent)</u>	
Design	profiled		Design	pendant
Material	plaster		Material	plastic, metal
Condition	good		Condition	very good
Significance	significant		Significance	non-contributing



Photograph 1: Room 194. Corridor view looking east.



Photograph 2: Room 194. Detail of terrazzo floor, travertine border, travertine wainscot, and travertine door casing.



Photograph 3: Room 194. Paired casement window with cremone bolt.

Room Name 196A and 196B
 Floor First
 Original Use Storage
 Recent Use Sheet music storage (196A) and office (196B)
 Primary Features Narrow passageways used as staff rooms; unitarian finishes; casement windows with brass cremone bolts
 Major Alterations Vinyl composition flooring and fluorescent lights
 Rating Preservation Zone 3

Floor		Door (from 196B to ST2)	
Design	10" square tiles	Design	paneled, glazed
Material	vinyl composition	Material	wood
Condition	poor to fair	Condition	fair
Significance	non-contributing	Significance	non-contributing
Walls		Windows (3) (with cremone bolts)	
Design	flat	Design	paired casements
Material	plaster	Material	wood
Condition	poor	Condition	good
Significance	contributing	Significance	significant
Ceiling		Lights (3) (fluorescent)	
Design	flat	Design	ceiling mount
Material	plaster	Material	plastic, metal
Condition	good	Condition	good
Significance	contributing	Significance	non-contributing
Base		Lights (1) (fluorescent)	
Design	profiled	Design	pendant
Material	wood	Material	plastic, metal
Condition	fair, painted	Condition	good
Significance	significant	Significance	non-contributing



Photograph 17 Room 196A. Room view

Room Name 197

Floor First

Original Use Staff corridor

Recent Use Staff corridor

Primary Features Extension of public corridor 190B, leads to staff exit on McAllister Street.
corridor on three levels, with different floor finishes on each level;
paneled doors; otherwise, utilitarian finishes

Major Alterations Upper floor of vinyl composition tiles; metal door to stacks

Rating Preservation Zone 3

Floor (upper level)		Door (to McAllister Street)	
Design	12" square tiles	Design	paneled, glazed
Material	vinyl composition	Material	wood
Condition	good	Condition	good
Significance	non-contributing	Significance	significant
Floor (middle level)		Door (to Room 103)	
Design	solid colored sheet	Design	paneled, paired
Material	battleship linoleum	Material	wood
Condition	fair	Condition	fair
Significance	contributing	Significance	significant
Floor (lower level)		Door (to basement)	
Material	concrete	Design	paneled
Condition	good	Material	wood
Significance	contributing	Condition	fair
		Significance	significant
Walls		Door (to Main Stacks)	
Design	flat	Design	paired leaves
Material	plaster	Material	metal
Condition	good	Condition	good
Significance	contributing	Significance	non-contributing
Ceiling		Door (to 197A)	
Design	flat	Design	paneled
Material	plaster	Material	wood
Condition	good	Condition	good
Significance	contributing	Significance	significant

Fire hose cabinet	
Design	profiled
Material	wood
Condition	good
Significance	significant

Fire hose cabinet	
Design	glazed
Material	wood
Condition	good
Significance	contributing

Electrical cabinet	
Design	flat
Material	wood
Condition	good
Significance	contributing

Electrical cabinet	
Design	paneled door
Material	wood
Condition	good
Significance	contributing



Photograph 5. Room 107. Room view.

Room Name 197A
 Floor First
 Original Use Janitor's Closet
 Recent Use Janitor's Closet
 Primary Features Closet located off of staff corridor 197, with slop sink and glazed tile wall
 Major Alterations None
 Rating Preservation Zone 3

Floor		Door (to 197)	
Material	concrete	Design	paneled
Condition	good	Material	wood
Significance	non-contributing	Condition	good, painted
		Significance	significant
Walls (lower)		Ceiling	
Design	common bond	Design	flat
Material	glazed tile	Material	plaster
Condition	good	Condition	good
Significance	significant	Significance	contributing
Walls (upper)		Slop sink	
Design	flat	Material	porcelain
Material	plaster	Condition	good
Condition	good	Significance	contributing
Significance	contributing		

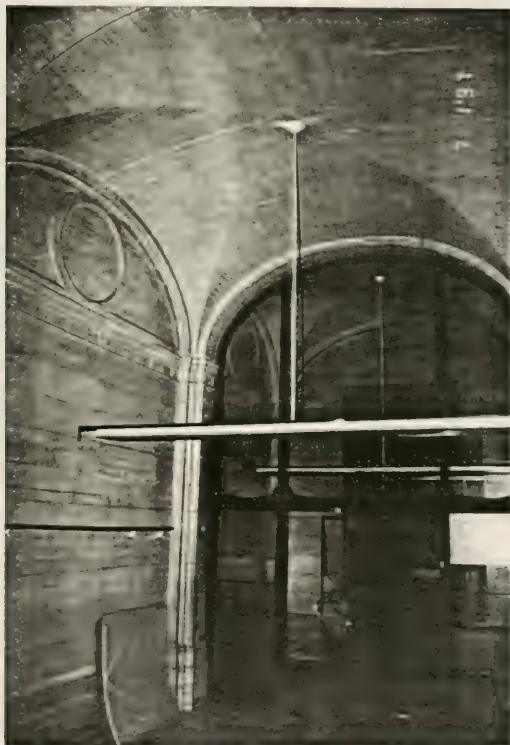


Photograph 1: Room 197A View from Room 197

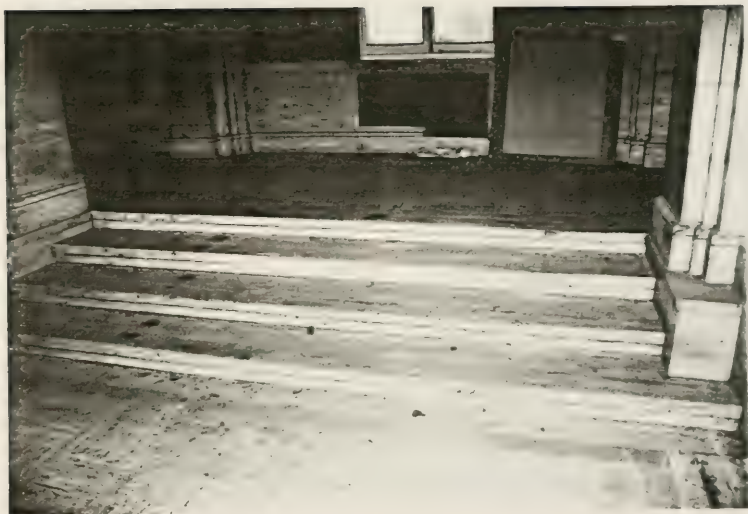
Room Name	198, 198A
Floor	First
Original Use	Side Lobby and Vestibule
Recent Use	Side Lobby and Vestibule
Primary Features	Secondary public entrance to the library (from Fulton Street); connects with Corridor 194 on the interior; high level of finish, with vaulted ceilings, extensive use of faux-travertine plaster, and bronze and glass partition; floor level rises from Lobby (198) to Corridor (194) by means of travertine steps
Significant details	Design and finish are similar to Rooms 101 and 191. Bronze and glass partitions: anthemions and dentils in the transom bars. Walls: circular panels inscribed within arched panels where the walls meet the vaulted ceilings; compound pilasters with leafy capitals. Bases: wrap around the compound pilasters
Major Alterations	Door leaves removed from bronze partition; fluorescent lights
Rating	Preservation Zone 1

Floor and stair		Partition (between 198 -198A)	
Design	ashlar field/border	Design	classical transom bar
Material	travertine, rose marble	Material	bronze and glass
Condition	good	Condition	good (doors missing)
Significance	very significant	Significance	very significant
Walls		Doors (outer) (to Fulton Street)	
Design	light masonry scoring	Design	paneled
Material	faux-travertine plaster	Material	wood
Condition	good	Condition	fair
Significance	very significant	Significance	very significant
Ceiling		Doors (inner) (to Fulton Street)	
Design	groin vault	Design	classical transom bar
Material	faux-travertine plaster	Material	bronze and glass
Condition	excellent	Condition	mostly good
Significance	very significant	Significance	very significant
Base		Door trim	
Design	molded	Design	molded
Material	travertine	Material	travertine
Condition	good	Condition	good
Significance	very significant	Significance	very significant

Plasters		Lighting	
Design	leaf capitals	Design	modern
Material	faux travertine plaster	Material	metal, plastic
Condition	excellent	Condition	good
Significance	very significant	Significance	non-contributing



Photograph 1: Rooms 198, 198A. Room view.

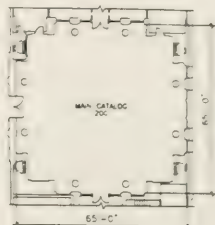
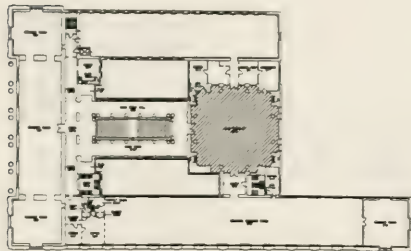


Photograph 2: Room 198, Stair to Room 194



Photograph 3: Room 198A. Door to Fulton Street.

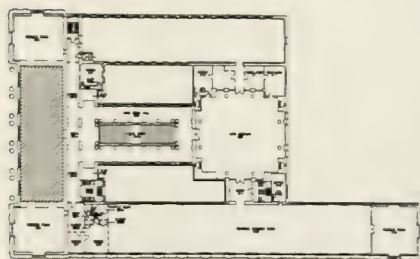
Room Name Room 200 Delivery Room
 Floor Second floor
 Original Use Book Delivery and Card Catalog Room
 Recent Use Card Catalog and Reference Librarians Room
 Rating Article 10 Listing



Floor	
Design	ashlar field/border
Material	travertine and marble
Condition	poor to fair
Significance	very significant
Walls, Arches, Columns, Entablature	
Design	monumental, classical
Material	faux-travertine plaster
Condition	fair to excellent
Significance	very significant
Ceiling	
Design	coffered
Material	faux-travertine plaster
Condition	excellent
Significance	very significant
Windows	
Design	arched, casement
Material	metal frames and screens
Condition	good to excellent
Significance	very significant

Partition Frames	
Design	ornamental
Material	bronze
Condition	good to excellent
Significance	very significant
Doorway (west wall)	
Design	cased opening
Material	travertine
Condition	excellent
Significance	very significant
Doors & transom	
Design	paired door leaves
Material	leather covering
Condition	good
Significance	very significant
Chandelier	
Design	ornamental, three tiers
Material	bronze
Condition	good
Significance	very significant

Room Name 201



Floor Second

Original Use Reference Room

Recent Use Humanities Department

Primary Features Major program room with a high level of finish, extends across most of the width of the west wall of the building, high ceiling, with monumental arched clathri screen windows overlooking Larkin Street, similar to those in Room 210; coffered plaster ceiling with polychrome floral design and ornamental plaster brackets, similar to that in Room 210; monumental doorways with carved wood casings similar to those in rooms 202 and 203; paired wood panel door leaves, with glazing, that swing on pivot hinges (to Corridor 201A); built-in oak shelves with Doric pilasters, profiled cornices, and wainscoting above similar to those in rooms 202, 203, and 210; large mural by Frank Du Mond, entitled "Leaving the East," similar in style to Du Mond's mural in Room 210, both of which were created for the Panama Pacific International Exposition

Major Alterations Vinyl composition flooring, fluorescent lights, west wall is in poor condition in several places at the top

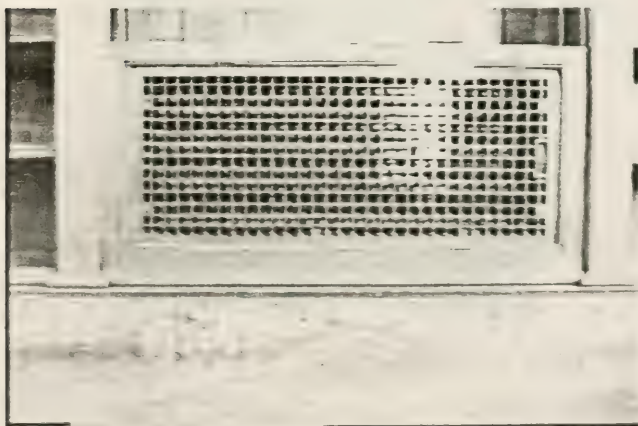
Rating Article 10 Listing

Floor	
Design	12" square tiles
Material	vinyl composition
Condition	good
Significance	non-contributing
Walls	
Design	flat
Material	plaster
Condition	good
Significance	very significant
Ceiling	
Design	coffered, polychrome
Material	plaster
Condition	excellent
Significance	very significant
Base	
Design	flat
Material	red marble
Condition	fair
Significance	significant
Doorway casings (to 202, 203)	
Design	profiled, carved
Material	wood
Condition	good
Significance	very significant
Heating/ventilating grilles (8) (in wall)	
Design	rectangular
Material	metal
Condition	good
Significance	significant
Vacuum ports (2)	
Material	brass
Condition	poor (missing caps)
Significance	contributing
Lights (fluorescent)	
Design	set in ceiling coffers
Material	plastic
Condition	good
Significance	non-contributing

Windows (5)	
Design	arched casement
Material	metal
Condition	good
Significance	very significant
Shelves	
Design	classical pilasters
Material	oak
Condition	varies, good overall
Significance	very significant
Wainscot (above shelves)	
Design	profiled at top
Material	oak
Condition	good
Significance	very significant
Door (to 201A)	
Design	paired, paneled
Material	wood
Condition	good
Significance	very significant
Door casing (to 201A)	
Design	profiled, carved
Material	wood
Condition	excellent
Significance	very significant
Door transom (to 201A)	
Design	paneled
Material	wood
Condition	excellent
Significance	very significant
Bulletin boards (set in shelves)	
Design	rectangular
Material	cork
Condition	good
Significance	contributing



Photograph 1: Room 201. Room view, looking south.



Photograph 2: Room 201. Detail of grille and base.



Photograph 3: Room 201. Door to Room 291A.

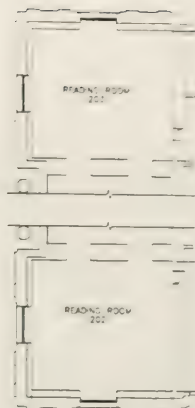
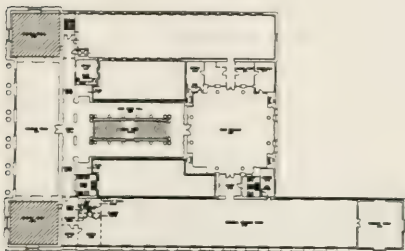


Photograph 4: Room 201. Door to Room 202.



Photograph 5: Room 201. Detail of door to Room 202.

Room Name Rooms 202 and 203
 Floor Second floor
 Original Use Art Book Room (202), Special Book Room (203)
 Recent Use Reading Rooms
 Rating Article 10 Listing



Floor		Doorways	
Design	12" square tiles	Design	cased openings
Material	vinyl composition	Material	carved wood
Condition	good	Condition	good to excellent
Significance	non-contributing	Significance	very significant
Walls		Windows	
Design	flat surface	Design	arched, casement
Material	plaster	Material	metal
Condition	fair to excellent	Condition	good to excellent
Significance	very significant	Significance	very significant
Ceiling		Shelves & Cabinets	
Design	coffered border	Design	classical pilasters
Material	plaster	Material	wood
Condition	good	Condition	good
Significance	very significant	Significance	very significant
Base		Grilles	
Design	flat	Design	rectangular
Material	red marble	Material	brass
Condition	fair	Condition	good
Significance	very significant	Significance	significant

Room Name	204, 206, 292
Floor	Second
Original Use	Staff offices and passageway
Recent Use	Staff offices and passageway
Primary Features	A cluster of rooms devoted to staff use, located just east of Room 210, mostly low level of finish, with wood shelving, door trim, and wainscot.
Significant Details	Bookshelves have profiled comices similar to those in Room 218 Windows have metal clathn screen casements similar to those in Room 210.
Major Alterations	Lighting
Rating	Preservation Zone 3

<u>Floors</u>		<u>Doors</u>	
Design	solid color sheet	Design	paneled
Material	battleship linoleum	Material	wood
Condition	poor to fair	Condition	good
Significance	contributing	Significance	contributing
<u>Walls</u>		<u>Door trim</u>	
Design	flat	Design	profiled
Material	plaster	Material	wood
Condition	fair to good	Condition	good
Significance	contributing	Significance	significant
<u>Ceiling</u>		<u>Picture rails</u>	
Design	flat	Design	simple molding
Material	plaster	Material	wood
Condition	fair-good	Condition	excellent
Significance	contributing	Significance	contributing
<u>Base</u>		<u>Windows</u> (Rooms 204, 206)	
Design	profiled	Design	clathn casements
Material	wood	Material	metal
Condition	fair	Condition	good
Significance	contributing	Significance	very significant
<u>Shelves</u> (Rooms 204 and 206)		<u>Wainscot</u> (Room 204)	
Design	profiled comices	Design	paneled
Material	wood	Material	wood
Condition	fair	Condition	poor
Significance	significant	Significance	significant

Lighting	Room 204	Room 204	Room 204
Design	pendant	Design	pendant lights
Material	metal, plastic	Material	wood
Condition	good	Condition	fair
Significance	non-contributing	Significance	significant



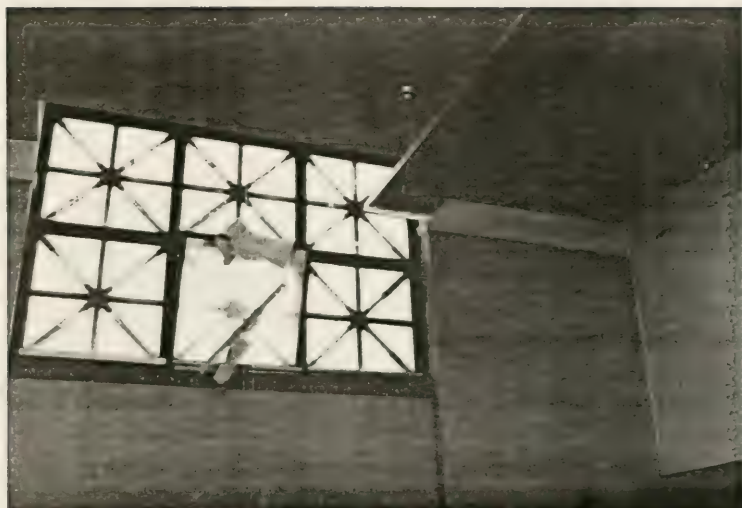
Photograph 1: Room 204. Room view looking north.



Photograph 2: Room 204. Room view looking south.



Photograph 3: Room 206. Room view.



Photograph 4: Room 206 Window, ceiling, and picture rail missing

Room Name	207 and 209
Floor	Second
Original Use	Pamphlet rooms
Recent Use	Offices
Primary Features	Located off of Corridor 291B; small staff rooms with staircase leading from 207 up to 209; views into North Courtyard; low level of finish
Major Alterations	Fluorescent lights; doors added to shelves in Room 209
Rating	Preservation Zone 3

Floor		Door (to 207A)	
Design	solid color sheet	Design	paneled
Material	battleship linoleum	Material	wood
Condition	poor (207), fair (209)	Condition	fair
Significance	contributing	Significance	contributing
Walls		Windows (4) (2 each room)	
Design	flat	Design	double hung
Material	plaster	Material	wood
Condition	poor	Condition	good
Significance	contributing	Significance	significant
Ceiling		Staircase (from 207 to 209)	
Design	flat	Design	grooved risers
Material	plaster	Material	cast iron, wood rail
Condition	fair	Condition	good
Significance	contributing	Significance	significant
Shelves (both rooms)		Lights (fluorescent)	
Design	simple moldings	Design	pendant
Material	wood	Material	metal, plastic
Condition	fair to good	Condition	good
Significance	significant	Significance	non-contributing
Base			
Design	molded		
Material	wood		
Condition	fair		
Significance	significant		



Photograph 1: Room 207. Room view



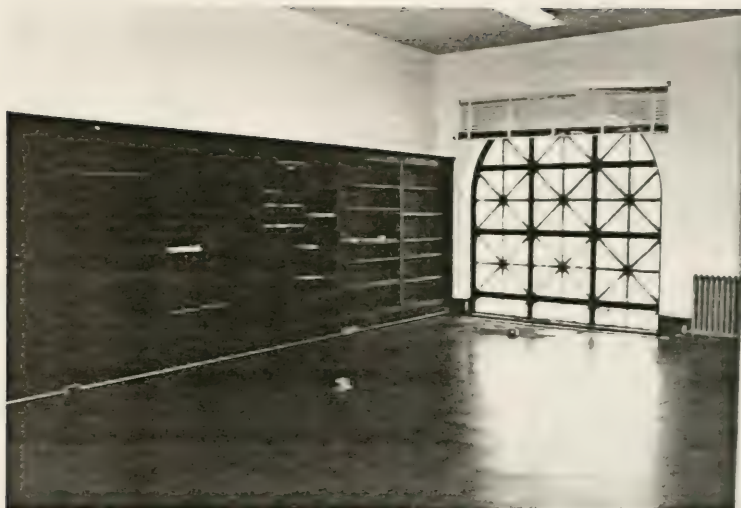
Postscript 2: Room 209. Room view.



Plate 129: Staircase from Room 207 to Room 209

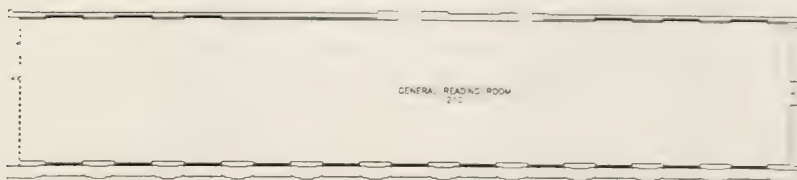
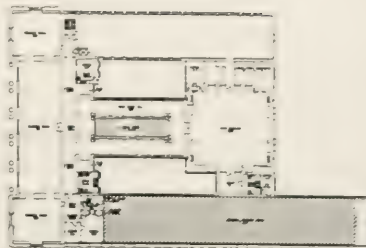
Room Name	208, 208A, 208B
Floor	Second (mezzanine level, above Rooms 204 and 206)
Original Use	Work room
Recent Use	Offices
Primary Features	Staff rooms accessed via staircases S201 and S102, utilitarian finish
Major Alterations	Partition walls dividing original Room 208 into three rooms, new shelving in 208A and 208B
Ratings	208: Preservation Zone 3 208A, 208B: Non-contributing

<u>Floor</u>		<u>Doors (2)</u>	
Design	solid color sheet	Design	paneled
Material	battleship linoleum	Material	wood
Condition	poor	Condition	good
Significance	contributing	Significance	significant
<u>Walls (original)</u>		<u>Windows (2)</u>	
Design	flat	Design	clath screens, fixed
Material	plaster	Material	metal
Condition	fair	Condition	good
Significance	contributing	Significance	very significant
<u>Walls (newer partitions)</u>		<u>Lights (fluorescent)</u>	
Design	flat	Design	ceiling mounted
Material	gypsum board	Material	metal, plastic
Condition	fair	Condition	good
Significance	non-contributing	Significance	non-contributing
<u>Ceilings</u>			
Design	flat		
Material	plaster		
Condition	good		
Significance	contributing		
<u>Shelves</u>			
Design	simple moldings		
Material	wood		
Condition	fair to good		
Significance	significant		



Photograph 1: Room 206. Room view, looking southeast.

Room Name Room 210 Main Reading Room
 Floor Second floor
 Original Use Main Reading Room
 Recent Use Main Reading Room and Open Shelving
 Rating Article 10 Listing



Floor

Design 12" square tiles
 Material vinyl composition
 Condition fair
 Significance non-contributing

Walls

Design flat surface
 Material plaster
 Condition good to excellent
 Significance very significant

Ceiling

Design coffered, polychrome
 Material plaster
 Condition excellent
 Significance very significant

Shelves

Design classical pilasters
 Material wood
 Condition good
 Significance very significant

Doorways

Design pedimented openings
 Material carved wood
 Condition good to excellent
 Significance very significant

Windows

Design arched, casement
 Material metal
 Condition good
 Significance very significant

Base

Design flat
 Material red marble
 Condition good
 Significance very significant

Grilles

Design rectangular
 Material brass
 Condition excellent
 Significance significant

Room Name	211, 213, 217
Floor	Second
Original Use	Work room, registration room, and office
Recent Use	Staff offices and computer room
Primary Features	Located between the Delivery Room (200) and the Main Stacks (ST1), originally used as important staffing and registration rooms; medium finish (doors, windows, shelves, wainscot) to low finish (walls, ceilings).
Major Alterations	Vinyl composition flooring, fluorescent lights, wood and glass partitions dividing Room 211 into three spaces, plywood ceiling obscuring skylight in Room 211, air ducts attached to ceilings of Rooms 211 and 217, electrical boxes with electrical conduits in Rooms 211 and 217, lockers and wash sink in Room 211, and electrical boxes and telecom boxes attached to baseboards of all three rooms
Rating	Preservation Zone 3

Floor		Doors (from 211 and 217 to 200)	
Design	12" square tiles	Design	paired (211), single
Material	vinyl composition	Material	leather, wood, brass
Condition	poor	Condition	fair
Significance	non-contributing	Significance	very significant
Walls		Doors (2) (from 213, 217 to 211)	
Design	flat	Design	paneled
Material	plaster	Material	wood, with glazing
Condition	poor	Condition	fair (1), poor (1)
Significance	contributing	Significance	significant
Ceiling		Windows (4) (Room 211 to 200)	
Design	flat	Design	fixed, cloth screens
Material	plaster	Material	oak, metal
Condition	poor	Condition	good
Significance	contributing	Significance	very significant
Base		Windows (4) (211 to 217)	
Design	molded	Design	fixed, molded trim
Material	oak	Material	wood
Condition	poor, painted	Condition	good
Significance	significant	Significance	significant

Wainscot (Rooms 213 and 217)	
Design	paneled
Material	wood
Condition	fair (213), poor (217)
Significance	significant
Lights (fluorescent)	
Design	ceiling mounted
Material	metal, plastic
Condition	good
Significance	non-contributing
Lavlight	
Design	obscured by plywood
Material	metal and glass
Condition	poor
Significance	significant

Shelves (in 211 and 213)	
Design	molded cornice
Material	wood
Condition	fair to poor
Significance	significant
Windows (4) (in 213 and 217)	
Design	double hung
Material	wood
Condition	good
Significance	significant



Photograph 1: Room 213. Room view looking north.



Photograph 2: Room 213. Detail of wainscot and leather-covered door.



Photograph of Room 217. Room view.

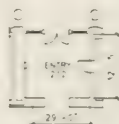
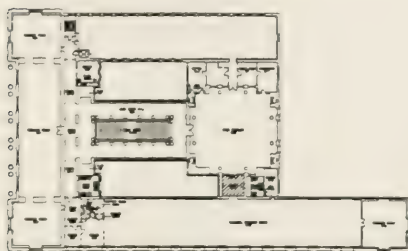


Photograph 4: Room 211. Doorway and sidelights to Room 217.



Photograph 5: Room 211: Central corridor formed by partitions

Room Name Room 212 Entry
 Floor Second floor
 Original Use Anteroom to the Main Reading Room
 Recent Use Anteroom to the Main Reading Room
 Rating Preservation Zone 1



Floor	
Design	12" square tiles
Material	vinyl composition
Condition	good
Significance	non-contributing

Walls	
Design	paneled
Material	wood
Condition	fair to good
Significance	very significant

Ceiling	
Design	skylight
Material	leaded glass
Condition	glass painted
Significance	very significant

Cornice	
Design	carved
Material	wood
Condition	good
Significance	very significant

Door (to S104)	
Design	Single leaf
Material	leather covering
Condition	good
Significance	very significant

Doorway (to Room 210)	
Design	paneled
Material	wood
Condition	good
Significance	very significant

Base	
Design	flat
Material	red marble
Condition	fair to good
Significance	very significant

Cabinet Doors	
Design	paneled
Material	wood
Condition	good
Significance	significant

Room Name 216
 Floor Second
 Original Use Book distribution room
 Recent Use Office
 Primary Features Small staff room entered via Room 210; utilitarian finish
 Major Alterations Non-original shelves, fluorescent lights
 Rating Preservation Zone 3

<u>Floor</u>		<u>Door (to closet 216A)</u>	
Design	solid color sheet	Design	paneled
Material	battleship linoleum	Material	wood
Condition	fair	Condition	good
Significance	contributing	Significance	contributing
<u>Walls</u>		<u>Windows (2)</u>	
Design	flat	Design	double hung
Material	plaster	Material	wood
Condition	good	Condition	excellent
Significance	contributing	Significance	contributing
<u>Ceiling</u>		<u>Lights (fluorescent)</u>	
Design	flat	Design	ceiling mounted
Material	plaster	Material	metal, plastic
Condition	good	Condition	good
Significance	contributing	Significance	non-contributing
<u>Base</u>			
Design	simple molding		
Material	wood		
Condition	fair		
Significance	contributing		



Photograph 1: Room 216. Room view.

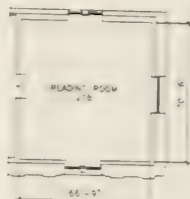
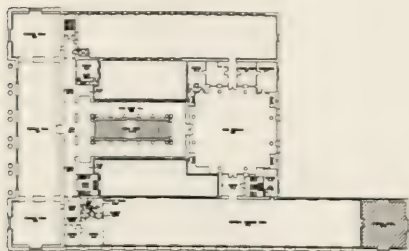
Room Name Room 218 Fiction Room

Floor Second floor

Original Use Fiction Room

Recent Use Reading Room

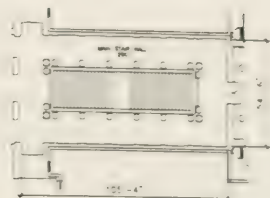
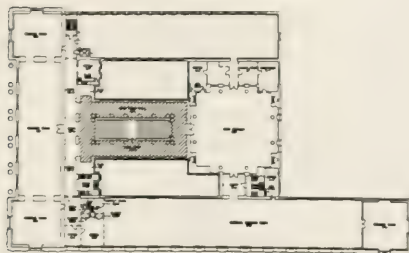
Rating Article 10 Listing



Floor	
Design	12" square tiles
Material	vinyl composition
Condition	good
Significance	non-contributing
Walls	
Design	flat surface
Material	plaster
Condition	excellent
Significance	significant
Ceiling	
Design	flat, with border
Material	plaster
Condition	good
Significance	significant
Shelves	
Design	simple
Material	wood
Condition	excellent
Significance	very significant

Doorway	
Design	cased opening
Material	wood
Condition	excellent
Significance	very significant
Windows	
Design	arched, casement
Material	metal
Condition	good
Significance	very significant
Cornice	
Design	layered
Material	run plaster
Condition	excellent
Significance	very significant
Base	
Design	molded
Material	wood
Condition	good
Significance	significant

Room Name Room 290 Main Stair Hall
 Floor Second floor
 Original Use Public Corridors
 Recent Use Public Corridors
 Rating Article 10 Listing



Floor	
Design	ashlar field/ border
Material	rose marble/travertine
Condition	good
Significance	very significant

Walls	
Design	bays divided by pilasters
Material	travertine, faux-travertine
Condition	excellent
Significance	very significant

Piazzoni Murals	
Design	fourteen murals
Material	paint on canvas
Condition	excellent
Significance	very significant

Colonnades	
Design	Doric
Material	faux-travertine plaster
Condition	excellent
Significance	very significant

Entablature	
Design	cornice and architrave
Material	faux-travertine plaster
Condition	excellent
Significance	very significant

Epigram panels	
Design	engraved epigrams
Material	faux-travertine plaster
Condition	excellent
Significance	very significant

Ceiling	
Design	coffered, w/ laylights
Material	faux-travertine, glass
Condition	excellent
Significance	very significant

Doorway (to Room 200)	
Design	cased opening
Material	travertine
Condition	excellent
Significance	very significant

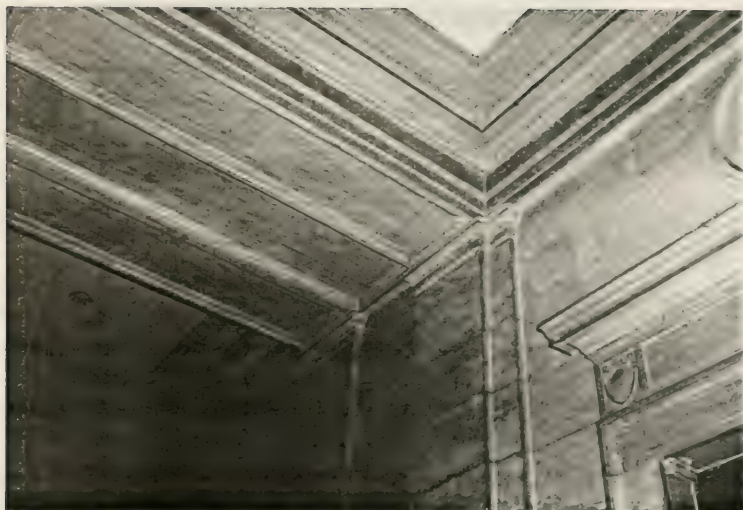
Room Name	291A
Floor	Second
Original Use	Public corridor
Recent Use	Public corridor
Primary Features	Connects the Main Stair Hall (Corridor 290) with the former Reference room (201); extensions 291B and 291C lead to staff areas and staircase S201; monumental in scale; high level of finish
Significant details	Ceiling has border and cornice profiled with several layers, including two courses of leafy moldings. Wall pilasters and piers have capitals with similar bands of leafy moldings. Door trim is travertine, and surmounted by a frieze and cornice. A circular panel with floral plaster ornament is centered on the wall over the door
Major Alterations	None
Rating	Article 10 Listing

Floor		Wainscot	
Design	ashlar field, border	Design	flat, with belt course
Material	rose marble, travertine	Material	travertine
Condition	excellent	Condition	good
Significance	very significant	Significance	very significant
Walls and piers		Door	
Design	classical, scored	Design	paneled
Material	faux-travertine plaster	Material	wood, glazed
Condition	good	Condition	good
Significance	very significant	Significance	very significant
Base		Door transom	
Design	molded	Design	paneled
Material	travertine	Material	wood
Condition	good	Condition	good
Significance	very significant	Significance	very significant
Ceiling		Transom bar	
Design	flat	Design	carved
Material	plaster	Material	wood
Condition	good	Condition	good
Significance	significant	Significance	very significant

Ceiling	Border and cornice	Lights	Incandescent
Design	classical	Design	recessed downlights
Material	faux-travertine plaster	Material	metal
Condition	excellent	Condition	good
Significance	very significant	Significance	non-contributing
Door trim			
Design	classical		
Material	travertine		
Condition	good		
Significance	very significant		



Photograph 1: Room 201A, Room view, looking north.



Photograph 2. Room 201A. Detail of ceiling after trim and wall plasters.



Photograph of Room 2014 Entrance, Room 201

Room Name	291B and 291C
Floor	Second
Original Use	Public corridors
Recent Use	Public (291C) and staff (291B) corridors
Primary Features	Extensions of the monumental public corridor 291A, lead to staff areas and to public staircase S102; medium level of finish, with travertine elements (floor borders, wainscot, and door casings), marble floors, and high ceilings with classical borders
Significant details	Ceiling borders: profiled, with egg-and-dart molding around perimeters
Major Alterations	Lighting, partition between 291B and 291A
Rating	Preservation Zone 2

Floors		Doors (3)	
Design	ashlar field, border	Design	paneled
Material	rose marble, travertine	Material	wood
Condition	good to excellent	Condition	good
Significance	very significant	Significance	significant
Walls		Door casings (for above doors)	
Design	light masonry scoring	Design	profiled
Material	plaster	Material	travertine
Condition	good	Condition	good
Significance	significant	Significance	very significant
Ceiling		Doorways (2) (to S102)	
Design	flat	Design	paneled
Material	plaster	Material	travertine
Condition	good to excellent	Condition	good
Significance	significant	Significance	very significant
Cornice		Water fountain (in 291B)	
Design	profiled, egg-and-dart	Design	oval, profiled
Material	plaster	Material	travertine
Condition	good to excellent	Condition	good
Significance	very significant	Significance	very significant
Wainscot (with base, belt course)		Firehose cabinet (in 291C)	
Design	flat	Design	profiled casing
Material	travertine	Material	wood, glazing
Condition	good	Condition	excellent
Significance	very significant	Significance	significant



Photograph 1: Room 291C. Room view looking south.



Photograph 2: Room 291B. Room view.



Photograph: 2. Room 2010, Ceiling detail



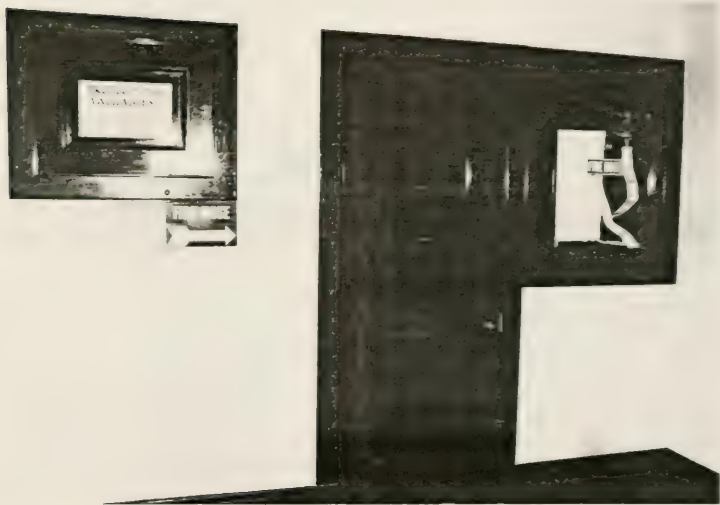
Photograph of Room 201B, Water fountain.

Room Name	293
Floor	Second
Original Use	Staff corridor
Recent Use	Staff corridor
Primary Features	Short corridor connecting public rooms 203 and 291B with staff staircase S103 and the stacks, ST1. Paneled doors with casings; otherwise, utilitarian finishes
Major Alterations	Fluorescent lights
Rating	Preservation Zone 3

<u>Floor</u>		<u>Doors (4)</u> (with brass hardware)	
Design	solid colored sheet	Design	paneled
Material	battleship linoleum	Material	wood
Condition	poor	Condition	poor to fair
Significance	contributing	Significance	significant
<u>Walls</u>		<u>Cabinet door</u> (electrical)	
Design	flat	Design	paneled
Material	plaster	Material	wood
Condition	fair	Condition	poor
Significance	significant	Significance	contributing
<u>Ceiling</u>		<u>Cabinet door</u> (fire hose)	
Design	flat	Design	molded
Material	plaster	Material	wood, glass
Condition	good	Condition	good
Significance	significant	Significance	contributing
<u>Base</u>		<u>Lights</u> (fluorescent)	
Design	molded	Design	utilitarian
Material	wood	Material	metal, plastic
Condition	good	Condition	good
Significance	significant	Significance	non-contributing

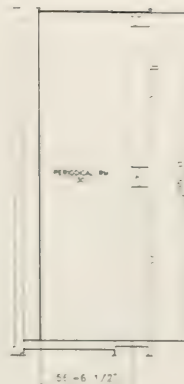
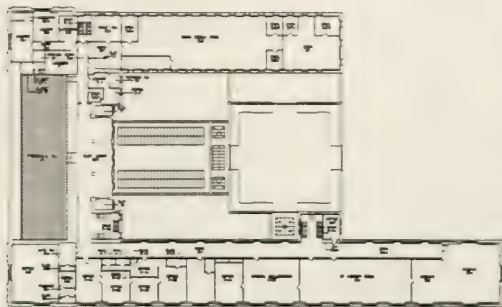


Photograph of Room 295 Room view



Photograph 2: Room 293. Electrical box cabinet, door, and fire hose cabinet.

Room Name 301



Floor Third

Original Use Periodical Room

Recent Use Periodical Room

Primary Features One of three important program spaces in the third story; spans most of the width of the west side of the building; access via Corridor 390 through carved, monumental doorway; wood bookcases with classical pilasters and profiled cornices on all walls, lit by skylights

Major Alterations Fluorescent lighting

Rating Preservation Zone 1

Floor	
Design	solid colored sheet
Material	bartleship linoleum
Condition	fair
Significance	contributing

Doors to Corridor 390	
Design	paired, monumental
Material	wood, with glazing
Condition	good
Significance	very significant

Walls	
Design	flat
Material	plaster
Condition	good
Significance	significant

Ceiling	
Design	coffered
Material	plaster
Condition	good
Significance	significant

Lighting	
Design	uniform grid
Material	metal grilles, glass
Condition	poor
Significance	significant

Door	at north end of room
Design	paneled
Material	wood
Condition	fair
Significance	significant

Light	fluorescent
Design	utilitarian
Material	metal
Condition	good
Significance	non-contributing

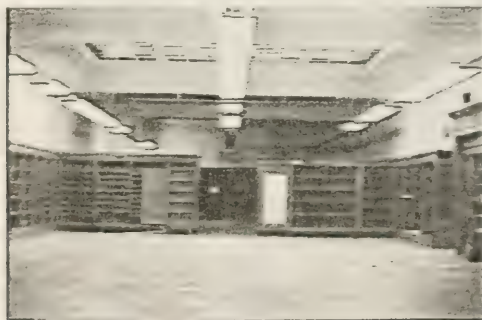
Walls	
Design	vertical stripes
Material	plaster
Condition	good, some fair
Significance	non-significant

Heating	concentric grilles in wall
Design	rectangular
Material	metal
Condition	good, some fair
Significance	significant

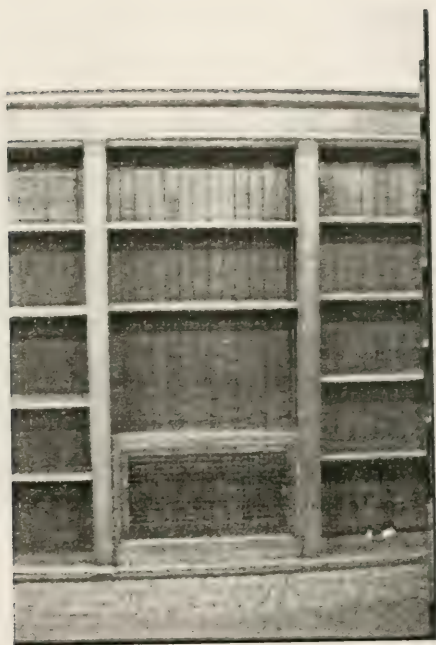
Base	
Design	flat
Material	red marble
Condition	fair
Significance	significant

Vacuum ports	with caps
Design	utilitarian
Material	brass
Condition	good (2), poor (1)
Significance	contributing

Electrical	outlets, molding
Design	floor & base mounted
Material	metal, plastic
Condition	poor to good
Significance	non-contributing



Photograph 1: Room 301. Room view looking north.



Protophyta, 2. R. om. 301. Detail: 5 boxes shelves and crills



Photograph 3. Room 301. Laylights.

Room Name	302
Floor	Third
Original Use	Trustees' Meeting Room
Recent Use	Office
Primary Features	Paneled oak wainscot, profiled wood baseboard, paneled oak doors with profiled oak casings, profiled ceiling border, casement windows with original brass latches, laylights
Major Alterations	Carpet, fluorescent lights, loss of original hardware on doors
Rating	Preservation Zone 2

Floor		Doors (2)	
Material	carpet	Design	paneled
Condition	fair	Material	oak
Significance	non-contributing	Condition	good
		Significance	very significant
Walls		Door casings	
Design	flat	Design	profiled
Material	plaster	Material	oak
Condition	fair	Condition	good
Significance	significant	Significance	significant
Ceiling		Windows (4)	
Design	flat	Design	casement
Material	plaster	Material	wood
Condition	good	Condition	good
Significance	significant	Significance	very significant
Base		Wainscot	
Design	profiled	Design	paneled
Material	oak	Material	oak
Condition	good	Condition	good
Significance	significant	Significance	very significant
Laylights		Ceiling border	
Design	coffered	Design	profiled
Material	metal, glass	Material	plaster
Condition	excellent	Condition	good
Significance	very significant	Significance	significant

Characteristic	Value
Material	brick
Location	exterior
Significance	contributing

Characteristic	Value
Design	existing structure
Material	metal panels
Condition	good
Significance	non-contributing



Photograph 1 Room 302 Room view



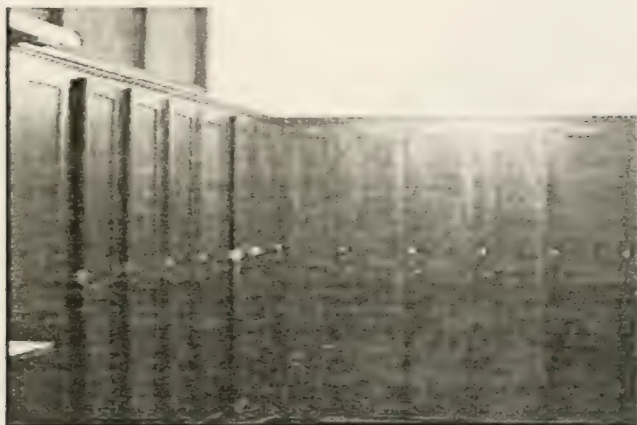
Room Name	303, 305, 307, 309, 311, 395
Floor	Third
Original Use	Dining Room (303), Staff Lounge (305), Kitchen (307), Locker Rooms (309, 311), Corridor (395)
Recent Use	Staff Lounge (303, 305), Kitchen (307), Locker Rooms (309, 311), Corridor (395)
Primary Features	Staff locker and lounge rooms located off of staff corridor 393, mostly utilitarian finishes, with profiled bases, casement windows, and paneled doors with original brass knobs
Major Alterations	Kitchen sink and cabinet, fluorescent lights, globe lights
Rating	Preservation Zone 3

<u>Floor</u>		<u>Doors</u>	
Design	solid color sheet	Design	paneled
Material	battleship linoleum	Material	wood
Condition	good	Condition	good
Significance	contributing	Significance	significant
<u>Walls</u>		<u>Windows</u>	
Design	flat	Design	casement
Material	plaster	Material	wood
Condition	fair to good	Condition	fair
Significance	contributing	Significance	significant
<u>Ceiling</u>		<u>Radiators (2)</u>	
Design	flat	Design	rounded corners
Material	plaster	Material	steel
Condition	good	Condition	good
Significance	contributing	Significance	contributing
<u>Base</u>		<u>Lights</u>	
Design	profiled	Design	pendant globes
Material	wood	Material	glass
Condition	good	Condition	good
Significance	significant	Significance	non-contributing
<u>Lockers</u> (Rooms 309, 311)		<u>Lights</u> (fluorescent)	
Design	profiled comices	Design	ceiling mounted
Material	wood	Material	metal, plastic
Condition	good	Condition	good
Significance	contributing	Significance	non-contributing

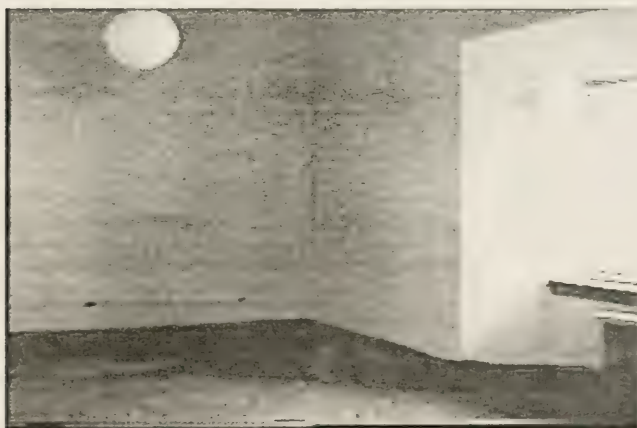
Image # 3		Location, link and category	
Design	rectangular and	Building	University Building
Condition	good	Condition	good
Significance	contributing	Significance	contributing



Photograph # Room 395, Corridor view



Photograph 4. Room 311 Lockers.



Photograph 5. Room 305 Room.

Room Name 304

Floor Third

Original Use Anteroom

Recent Use Anteroom

Primary Features Serves as anteroom to Room 302, located next to the Elevator Lobby (390), moderate level of finish, with profile bases, profiled ceiling borders, paneled wainscoting, and paneled oak doors with profiled oak casings, original brass knobs and knob plates

Major Alterations Vinyl composition flooring, laylights with plastic sash

Rating Preservation Zone 2

Floor		Doors (2)	
Design	12" square tiles	Design	paneled
Material	vinyl composition	Material	oak
Condition	good	Condition	excellent
Significance	non-contributing	Significance	significant
Walls		Door casings	
Design	flat	Design	profiled
Material	plaster	Material	oak
Condition	good	Condition	excellent
Significance	significant	Significance	significant
Ceiling		Wainscot	
Design	flat	Design	paneled
Material	plaster	Material	oak
Condition	good	Condition	good
Significance	significant	Significance	very significant
Ceiling border		Laylights	
Design	profiled	Design	rectangular grid
Material	plaster	Material	plastic, metal
Condition	good	Condition	fair
Significance	significant	Significance	non-contributing
Vacuum port			
	(with cap)		
Material	brass		
Condition	good		
Significance	contributing		

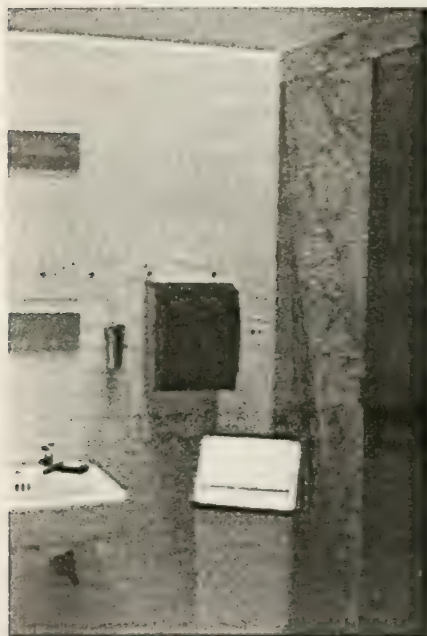


Photograph 1: Room 304. Room view.

Room Name	308
Floor	Third
Original Use	Men's Restroom
Recent Use	Men's Restroom
Primary Features	Wainscot of glazed rectangular tile, 7' in height; 1" hexagonal tile floor; marble toilet stall partitions with wood panel doors; and original porcelain toilets, urinal, and sink
Major Alterations	Incandescent light
Rating	Preservation Zone 1

Floor		Doors	
Design	1" hexagonal tiles	Design	paneled, glazed
Material	porcelain	Material	wood
Condition	good	Condition	good
Significance	very significant	Significance	significant
Walls		Toilet stall partitions	
Design	flat	Material	gray marble
Material	plaster	Condition	excellent
Condition	excellent	Significance	very significant
Significance	significant		
Ceiling		Toilet stall doors	
Design	flat	Design	paneled
Material	plaster	Material	wood
Condition	good	Condition	good
Significance	significant	Significance	very significant
Wainscot		Toilets	
Design	running bond	Material	porcelain
Material	glazed rectangular tile	Condition	good
Condition	good	Significance	significant
Significance	very significant		
Lavlight		Urinal	
Design	15 lights	Design	floor-mounted
Material	metal	Material	porcelain
Condition	fair	Condition	very good
Significance	significant	Significance	very significant

Room		Condition	
Material	plaster, tile	Design	functional
Condition	good	Structure	good
Notes	plaster, tile	Structure	good
		Structure	good



Photograph 1: Room 308. Room view.



Photograph 1. Rooms 308 Toilet stall partition.

Room Name	310A and 310B
Floor	Third
Original Use	Public Space and Secretary's Public Office
Recent Use	Receptionist's Office (310A) and Administrative Office (310B)
Primary Features	Located near Elevator Lobby (390), medium level of finish, with paneled oak wainscot, profiled ceiling trim, paneled oak doors with profiled casings, and casement windows with original brass hardware
Major Alterations	Wall partition between 310A and 310B, partition in 310A, vinyl composition flooring, cabinets beneath windows, fluorescent lights
Rating	Preservation Zone 3

Floor	
Design	12" square tiles
Material	vinyl composition
Condition	good
Significance	non-contributing

Walls	
Design	flat
Material	plaster
Condition	poor to fair
Significance	significant

Ceiling	
Design	flat
Material	plaster
Condition	good
Significance	significant

Wainscot	
Design	paneled
Material	oak
Condition	good
Significance	very significant

Base	
Design	profiled
Material	oak
Condition	good
Significance	very significant

Doors /Z	
Design	paneled
Material	oak
Condition	good
Significance	significant

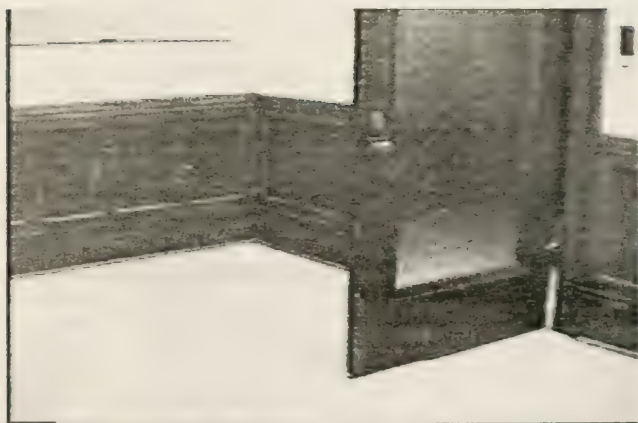
Windows /4	
Design	casement
Material	wood
Condition	good
Significance	very significant

Ceiling trim	
Design	profiled
Material	plaster
Condition	good
Significance	significant

Cabinets /beneath windows	
Material	wood
Condition	fair
Significance	non-contributing

Wall partition /between 310A&B	
Design	flat
Material	gypsum board
Condition	fair
Significance	non-contributing

Light	Fluorescent	Material	Wood, metal, plastic
Light	on	Material	Wood, metal, plastic
Material	metal, plastic	Condition	Good
Condition	good	Significance	None contributing
Significance	none contributing		



Photograph 1: Room 310A Room view

Room Name	315
Floor	Third
Original Use	Staff Women's Dressing Room
Recent Use	Women's Lounge
Primary Features	Located off of Staff Corridor 393, mostly utilitarian finishes, paneled wood doors; transom between Rooms 315 and 321, with wood frame and fixed windows
Major Alterations	Vinyl composition flooring
Rating	Preservation Zone 2

Floor		Door (to 393)	
Design	10" square tiles	Design	paneled, glazed
Material	vinyl composition	Material	wood
Condition	good	Condition	good
Significance	non-contributing	Significance	contributing
Walls		Doors (to 319, 321)	
Design	flat	Design	paneled
Material	plaster	Material	wood
Condition	good	Condition	good
Significance	contributing	Significance	significant
Ceiling		Lavatories (3)	
Design	flat	Material	porcelain
Material	plaster	Condition	good
Condition	excellent	Significance	contributing
Significance	contributing		
Transom (to Room 321)			
Design	fixed windows		
Material	wood		
Condition	good		
Significance	significant		



Photograph: R. 315 R. 316 views

Room Name	316A, 316B, 318A, 318B, 318C
Floor	Third
Original Use	Secretary's Private Office (316), Report Room (318)
Recent Use	Offices and Closet
Original Plan	These rooms were originally part of the Secretary's Private Office (316) and the Report Room (318). Partitions were later erected to subdivide the rooms
Primary Features	Medium level of finish, with profiled wood base, profiled ceiling trim, casement windows with original brass hardware, and paneled oak doors with profiled oak casing and original hardware
Major Alterations	New wall partitions within original rooms 316 and 318; cabinets beneath each window; carpeted floor; fluorescent lights
Rating	Preservation Zone 3

Floor		Doors/casings (8)	
Material	carpet	Design	paneled/profiled
Condition	fair	Material	oak
Significance	non-contributing	Condition	good
		Significance	significant
Walls (original)		Windows (8)	
Design	flat	Design	casement
Material	plaster	Material	wood
Condition	poor to fair	Condition	good
Significance	contributing	Significance	very significant
Walls (non-original)		Ceiling trim	
Design	flat	Design	profiled
Material	gypsum board	Material	plaster
Condition	fair-good	Condition	good
Significance	non-contributing	Significance	significant
Ceiling		Lights (fluorescent)	
Design	flat	Design	ceiling mount
Material	plaster	Material	metal, plastic
Condition	poor to fair	Condition	good
Significance	contributing	Significance	non-contributing

Room	
Design	practical
Material	wood
Condition	fair
Significance	significant

Room	
Design	fair
Material	wood
Condition	fair to good
Significance	non-contributing

Content	
Material	glass
Condition	fair
Significance	non-contributing



Photograph of Room 316A Room view



Photograph 2 Room 318B Room view



Photograph 3 Room 318C Room view



Room Name	318D
Floor	Third
Original Use	Report Room
Recent Use	Special Collections
Original Plan	Room 318D was originally part of the larger Report Room, now divided into Rooms 318A/B/C/D. The west wall of Room 318D is thus non-original; shelving on that wall appears to have been taken from another part of the Report Room (318A/B/C)
Primary Features	Original shelving with profiled cornices on all four walls; doorway to Room 320 cased in oak, with profiled cornice and paneled sides and soffit, paneled oak door to Corridor 392, with original brass knobs, knob plates, and doortop; oak casing to the above door, with profiled cornice, shallow pediment, carved wood brackets, and paneled sides and soffit; paneled oak wainscot above the shelves; plaster paneling between the windows grained as oak; casement windows; rectangular laylight of 24 lights
Major Alterations	Locking wood and glass doors added to the book shelves (slightly lighter in color than the shelves but sympathetic in their profiling); carpeted floor
Rating	Preservation Zone 2

Floor		Door (to Corridor 392)	
Material	carpet	Design	paneled
Condition	poor	Material	oak
Significance	non-contributing	Condition	good
		Significance	very significant
Walls (above shelves)		Door casing (to above door)	
Design	flat	Design	pedimented cornice
Material	plaster	Material	oak
Condition	good	Condition	excellent
Significance	significant	Significance	very significant
Ceiling		Door casing (to Room 320)	
Design	flat	Design	profiled cornice
Material	plaster	Material	oak
Condition	fair	Condition	excellent
Significance	significant	Significance	very significant

High corner	
Design	modernist
Material	plaster
Condition	excellent
Significance	significant

Niche	
Design	profiled cornice
Material	oak
Condition	excellent
Significance	very significant

Windows	
---------	--

Design	paneled
Material	oak
Condition	good
Significance	very significant

Casebay	
---------	--

Design	paneled
Material	grained plaster, wood
Condition	good
Significance	very significant

Windows	
Design	modernist
Material	oak
Condition	good
Significance	very significant

Casebay	
Design	modernist
Condition	excellent/painted
Significance	contributing

Light	
-------	--

Design	pendant
Material	metal/paint
Condition	good
Significance	non-contributing

Alarm box with light	
----------------------	--

Material	metal
Condition	good
Significance	non-contributing



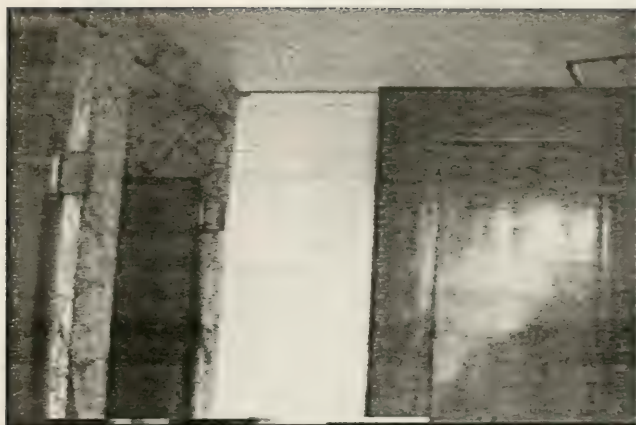
Prototype Room, MBLD Room view



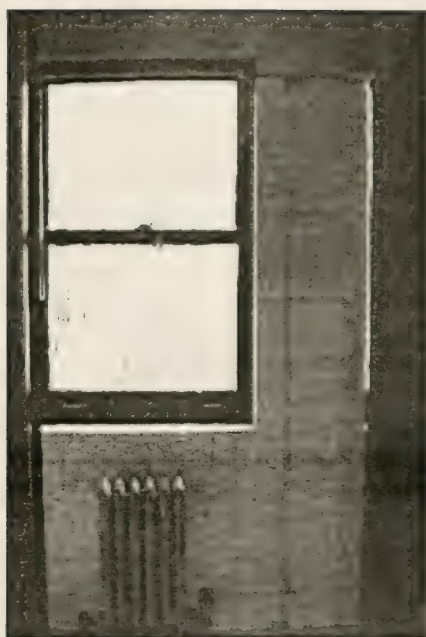
Photograph 2 Room 318D. Door, pediment and brackets

Room Name	319, 321
Floor	Third
Original Use	Women's Staff Restroom
Recent Use	Women's Staff Restroom (319) and Retiring Room (321)
Primary Features	Located off of staff corridor 393, and entered through Room 315; glazed tile wainscot, hexagonal tile floor, marble toilet stall partitions with wood paneled doors
Major Alterations	New lighting
Rating	Preservation Zone 1

Floors		Windows (1 in each room)	
Design	1" hexagonal tiles	Design	double hung
Material	porcelain	Material	wood
Condition	good	Condition	fair
Significance	very significant	Significance	significant
Walls		Toilet stall partitions	
Design	flat	Material	marble
Material	plaster	Condition	excellent
Condition	good	Significance	very significant
Significance	contributing		
Ceiling		Toilet stall doors	
Design	flat	Design	paneled
Material	plaster	Material	wood
Condition	good	Condition	excellent
Significance	contributing	Significance	very significant
Wainscot (7' in height)		Lights (2) (incandescent)	
Design	running bond	Design	globes (1 missing)
Material	glazed rectangular tile	Material	glass
Condition	fair to good	Condition	poor to good
Significance	very significant	Significance	non-contributing



Photograph: Room 319. Room view.



Photograph of K. 321 R. in view

Room Name	320
Floor	Third
Original Use	Music Room
Recent Use	San Francisco History Archives
Primary Features	Original shelving with profiled cornices on all four walls; doorway to Room 318D cased in oak, with profiled cornice and paneled sides and soffit; paired oak doors to Room 318D, glazed with trim, paneled oak door to Corridor 392 (in very poor condition); oak casings to the above door and the doorway to Room 322, with profiled cornice, shallow pediment, carved wood brackets, and paneled sides and soffit; paneled oak wainscot above the shelves; plaster paneling grained as oak between the windows; casement windows; rectangular laylights of 24 lights each
Major Alterations	Locking wood and glass doors added to a few of the book shelves (slightly lighter in color than the shelves but sympathetic in their profiling); fluorescent lights
Rating	Preservation Zone 2

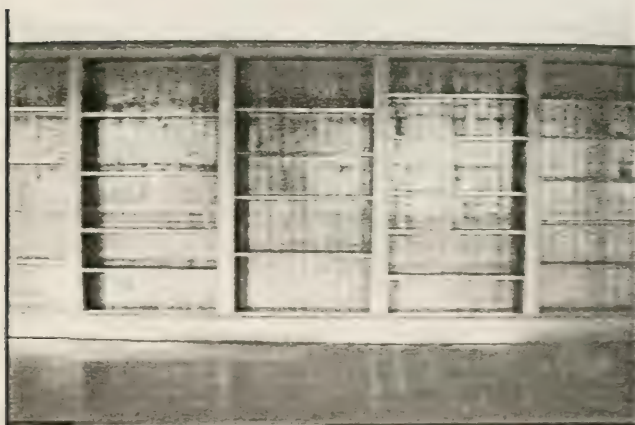
Floor	
Design	solid color sheet
Material	battleship linoleum
Condition	good
Significance	contributing
Walls	
Design	flat
Material	plaster
Condition	good
Significance	significant
Ceiling	
Design	flat
Material	plaster
Condition	fair
Significance	significant

Door	
Design	paired, glazed
Material	oak
Condition	good
Significance	very significant
Door casing	
Design	profiled cornice
Material	oak
Condition	excellent
Significance	very significant
Door	
Design	paneled
Material	oak
Condition	very poor
Significance	very significant

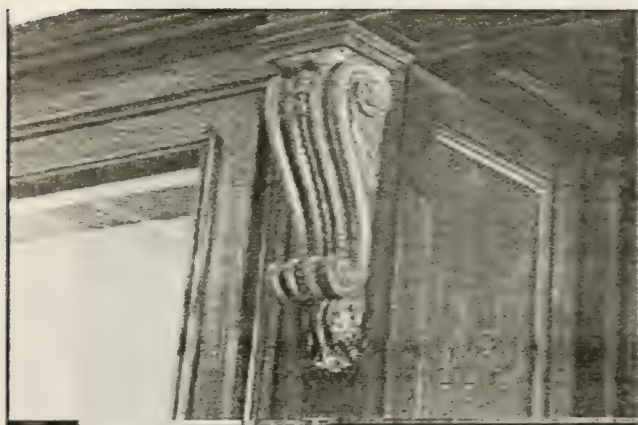
<u>Shelves</u>		<u>Chairman's Living</u> (100 sq. ft.)	
Design	profiled comices	Design	pedimented comices
Material	oak	Material	oak
Condition	good	Condition	good
Significance	very significant	Significance	very significant
<u>Wainscot</u>		<u>Windows</u> 6	
Design	paneled	Design	casement
Material	oak	Material	oak
Condition	good	Condition	good
Significance	very significant	Significance	very significant
<u>Panels (between windows)</u>		<u>Ceiling border</u>	
Design	paneled	Design	profiled
Material	grained plaster, wood	Material	plaster
Condition	good	Condition	good
Significance	very significant	Significance	significant
<u>Base</u>		<u>Walllights</u> 12 (24 lights each)	
Design	flat	Design	uniform grid
Material	oak	Condition	good
Condition	fair	Significance	contributing
Significance	significant		
<u>Radiators</u> (4)		<u>Counter</u>	
Design	rounded corners	Material	travertine, wood
Material	steel	Condition	good
Condition	good	Significance	non-contributing
Significance	contributing		
<u>Lights</u> (fluorescent)		<u>Wiremold/outlets</u>	
Design	ceiling mounted	Material	metal
Material	metal, plastic	Significance	non-contributing
Condition	good		
Significance	non-contributing		



Photograph 1 Room 320 Room view



Photograph 2 Room 320 Shelf



Photograph 3: Room 320. Door bracket detail.



Photograph 4: Room 320. Door to Room 318D.

Room Name	322, 324
Floor	Third
Original Use	Piano Room (322), Unassigned (324)
Recent Use	San Francisco History Archives Storage
Primary Features	Paneled door with profiled casing to Room 320, profiled wood base, profiled ceiling border and picture rail, casement windows with about half the original brass hardware surviving, rectangular laylight of 30 lights
Major Alterations	Addition of halon tanks for fire protection
Rating	Preservation Zone 2

Floor		Door (to 322A)	
Design	solid color sheet	Design	paneled
Material	battleship linoleum	Material	oak
Condition	poor to fair	Condition	good
Significance	contributing	Significance	significant
Wall		Door casing	
Design	flat	Design	profiled
Material	plaster	Material	oak
Condition	fair	Condition	good
Significance	contributing	Significance	significant
Ceiling		Windows / 8	
Design	flat	Design	casement
Material	plaster	Material	wood
Condition	fair	Condition	good
Significance	contributing	Significance	very significant
Ceiling border/picture rail		Laylights (30 lights)	
Design	profiled	Design	uniform grid
Material	plaster/wood	Condition	good
Condition	good	Significance	contributing
Significance	significant		
Radiators (2)		Halon tanks	
Design	rounded corners	Material	steel
Material	steel	Condition	good
Condition	good	Significance	non-contributing
Significance	contributing		



Photograph of Rooms 322-324, Room 322.

Room Name 323, 325 /A/B/C, 327 /A/B, 397

Floor Third

Original Use Catalog Work Room, Unassigned

Recent Use San Francisco History Archives Storage (1990s)

Primary Features Located off of staff corridor 393, utilitarian finish

Major Alterations Removal of original partition between the Catalog Work Room and the Unassigned Room, and addition of many new partitions with new baseboards; new shelving; fluorescent lights

Rating Preservation Zone 3

Floor		Doors	
Design	solid color sheet	Design	hollow core
Material	battleship linoleum	Material	wood
Condition	fair to good	Condition	good
Significance	contributing	Significance	non-contributing
Walls		Windows (20) (N and E elevations)	
Design	flat	Design	casement
Material	plaster	Material	wood
Condition	good	Condition	good
Significance	contributing	Significance	significant
Walls		Windows (14) (S elevation)	
Design	flat	Design	double hung
Material	gypsum board	Material	wood
Condition	good	Condition	good
Significance	non-contributing	Significance	significant
Ceiling		Base (original)	
Design	flat	Design	profiled
Material	plaster	Material	wood
Condition	good	Condition	good
Significance	contributing	Significance	contributing
Shelves		Base (to new partition walls)	
Design	profiled combs	Design	flat
Material	wood	Material	wood
Condition	good	Condition	good
Significance	non-contributing	Significance	non-contributing



Photograph of Room 325 Room view

Room Name	326
Floor	Third
Original Use	Not indicated on original plans
Recent Use	Office
Primary Features	Mostly utilitarian finish, paneled wood door (with profiled casing, to closet doorway (with paneled sides) to Corridor 392, profiled wood base, double hung windows with original brass pulls and latches
Major Alterations	Fluorescent lights
Rating	Preservation Zone 3

<u>Floor</u>		<u>Door</u> (to closet)	
Design	solid color sheet	Design	paneled
Material	battleship linoleum	Material	wood
Condition	good	Condition	fair
Significance	contributing	Significance	significant
<u>Walls</u>		<u>Doorway</u> (to Corridor 392)	
Design	flat	Design	paneled
Material	plaster	Material	oak
Condition	fair	Condition	good
Significance	contributing	Significance	significant
<u>Ceiling</u>		<u>Windows (2)</u>	
Design	flat	Design	double hung
Material	plaster	Material	wood
Condition	fair	Condition	good
Significance	contributing	Significance	significant
<u>Base</u>		<u>Lights</u> (fluorescent)	
Design	profiled	Design	ceiling mounted
Material	wood	Material	metal, plastic
Condition	good	Condition	good
Significance	significant	Significance	non-contributing



Photograph 1: Room 326. Room view, from Corridor 3/2A

Room Name	390
Floor	Third
Original Use	Elevator Lobby
Recent Use	Elevator Lobby
Primary Features	The major circulation space on the third floor, leads to Room 301, to offices and program rooms in the south wing via Corridor 392, and to staff areas in the north wing via Corridor 393, highest level of finish in this story; carved wooden display cases along east and west walls
Significant details	Display cases have classically-derived carved wood ornament on the sides, paneled bases, and glass tops. Freestanding piers and pilasters (against the walls), relate to each other in placement and design; they have floral capitals and are coated with plaster with light masonry scoring; piers have wood panel wainscot
Major alterations	None
Rating	Preservation Zone 1

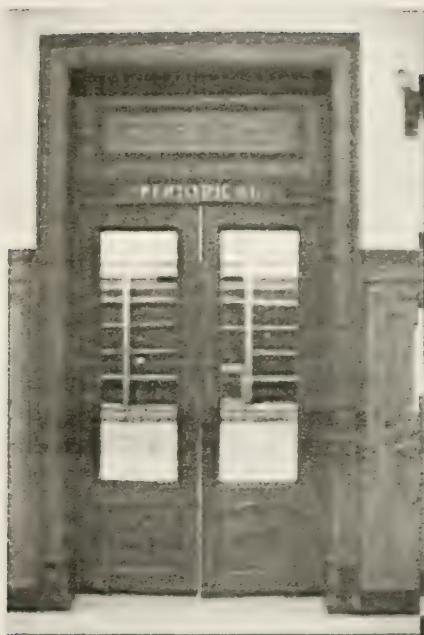
Floor		Doors (to Room 301)	
Design	ashlar field/border	Design	paired, paneled
Material	terrazzo, travertine	Material	wood with glazing
Condition	excellent	Condition	good
Significance	very significant	Significance	very significant
Walls		Windows (4)	
Design	light masonry scoring	Design	double-hung
Material	plaster	Material	wood
Condition	excellent	Condition	poor
Significance	significant	Significance	significant
Ceiling		Wainscot	
Design	coffered	Design	paneled
Material	plaster	Material	wood
Condition	excellent	Condition	excellent
Significance	significant	Significance	very significant
Piers (2) (in center of room)		Display Cases	
Design	floral capitals	Design	classical carvings
Material	scored plaster	Material	wood
Condition	excellent	Condition	excellent
Significance	very significant	Significance	very significant

Exterior (left)	
Design	Classical Revival
Material	plaster
Condition	excellent
Significance	very significant
Exterior (right)	
Design	Classical Revival
Material	plaster
Condition	excellent
Significance	very significant

Interior (left)	
Design	Classical Revival
Material	plaster
Condition	excellent
Significance	very significant
Interior (right)	
Design	Classical Revival
Material	plaster
Condition	excellent
Significance	very significant



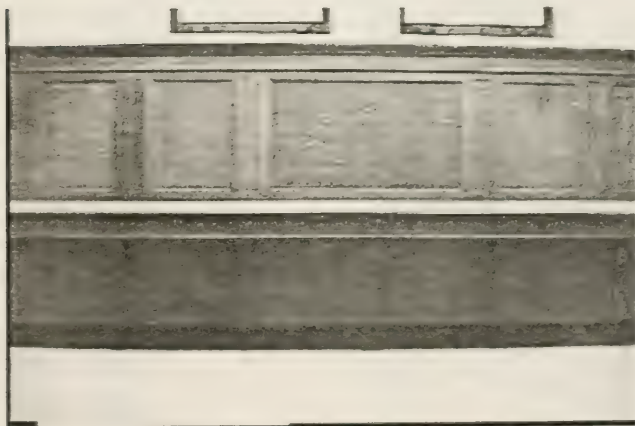
Exterior (left) Room 300 Room 300 Room 300



Photograph 2: Room 390. Door to Room 301.



Photograph 2 Room 390 Detail of display case ornament



Photograph 3 Room 390 Display case (right side)

Room Name	392, 392A
Floor	Third
Original Use	Public Corridor
Recent Use	Public Corridor '392', San Francisco History Archives Storage '392A
Primary Features	Public corridor connecting the Elevator Lobby (390) with offices and program rooms along the south wing; medium level of finish: terrazzo floor with travertine border; plaster walls with light masonry scoring; profiled ceiling border; travertine base; profiled oak door casings; electrical cabinets with profiled casings; and double hung windows with original brass pulls, brass latches, and metal sash chain, set in deep wall recesses
Major Alterations	Plywood partition erected to create a new storage room (Room 392A), fluorescent lights
Rating	Preservation Zone 1

Floor		Door casings (1)	
Design	continuous field/border	Design	profiled
Material	terrazzo/travertine	Material	oak
Condition	good	Condition	good to excellent
Significance	very significant	Significance	very significant
Walls		Windows (2)	
Design	light masonry scoring	Design	double-hung
Material	plaster	Material	oak
Condition	good (fair in places)	Condition	excellent
Significance	significant	Significance	very significant
Ceiling		Radiators (4)	
Design	flat	Design	rounded corners
Material	plaster	Material	steel
Condition	good (fair in places)	Condition	good
Significance	significant	Significance	contributing
Ceiling border		Partition (between 392-392A)	
Design	profiled	Material	plywood
Material	plaster	Condition	poor
Condition	good	Significance	non-contributing
Significance	significant		

Item	Description
Design	flat
Material	travertine
Condition	good
Significance	significant

Item	Description
Design	profiled casing
Material	oak
Condition	excellent
Significance	significant

Item	Description
Design	paneled with glazed door
Material	oak
Condition	excellent
Significance	significant

Item	Description
Design	simple, rectangular
Material	metal, plastic
Condition	good
Significance	non-contributing

Item	Description
Material	metal
Condition	good
Significance	non-contributing



Photograph 1. Room 302 Corridor view



Photograph 2: Room 392. Detail of floor and wall.



Photograph 3: Room 392. Typical doorway.



Room Name	393
Floor	Third
Original Use	Staff Corridor
Recent Use	Staff Corridor
Primary Features	Leads from public Elevator Lobby to numerous rooms in the north wing devoted to library staff; utilitarian finishes
Significant Details	Paneled wood doors with original brass knobs; profiled wood base
Major Alterations	Vinyl composition flooring, fluorescent lights
Rating	Preservation Zone 3

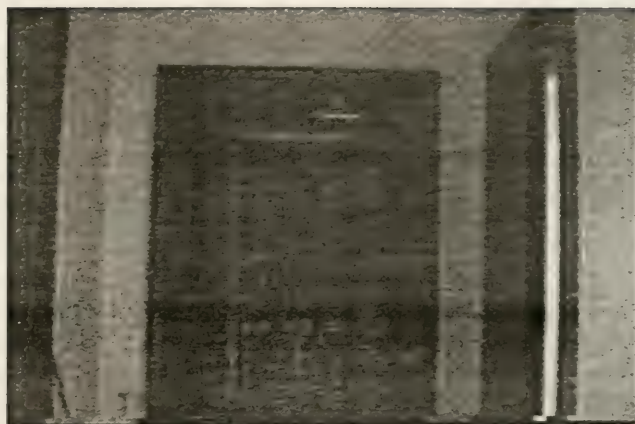
Floor		Doors (6)	
Design	12" square tiles	Design	paneled (3 glazed
Material	vinyl composition	Material	wood
Condition	good	Condition	fair to good
Significance	non-contributing	Significance	contributing
Walls		Lights	
Design	flat	Design	ceiling mounted
Material	plaster	Material	metal, plastic
Condition	good	Condition	good
Significance	contributing	Significance	non-contributing
Ceiling			
Design	flat		
Material	plaster		
Condition	good		
Significance	contributing		
Base			
Design	profiled		
Material	wood		
Condition	good		
Significance	significant		



Photograph 1 Room 393 interior view

Room Name	394
Floor	Third
Original Use	Passageway
Recent Use	Passageway
Primary Features	Short passageway between administrative offices
Significant Details	Paneled oak doors with profiled oak casings, one with original brass hardware,, profiled oak base
Major Alterations	Vinyl composition flooring
Rating	Preservation Zone 2

Floor		Doors (2)	
Design	12" square tiles	Design	paneled
Material	vinyl composition	Material	oak
Condition	good	Condition	very good
Significance	non-contributing	Significance	very significant
Walls		Door casings	
Design	flat	Design	profiled
Material	plaster	Material	oak
Condition	good	Condition	very good
Significance	significant	Significance	very significant
Ceiling		Light switch	
Design	flat	Design	push button
Material	plaster	Material	brass, plastic
Condition	excellent	Condition	good
Significance	significant	Significance	contributing
Base			
Design	profiled		
Material	oak		
Condition	good		
Significance	very significant		



Photograph 1. Room 304 Corridor view.

Room Name	Elevator E1
Floor	Basement, first, second, and third
Original Use	Public Elevator
Recent Use	Public Elevator
Primary Features	One of two public elevators; access is via elevator lobbies (390 and 193) and the Main Stair Hall (290), all of which have high degree of finishes
Significant Details	Paneled transom and carved transom bar at first through third floors
Major Alterations	New elevator car and doors
Rating	Non-contributing

Transom

Design	paneled
Material	oak
Condition	good to excellent
Significance	very significant

Transom bar

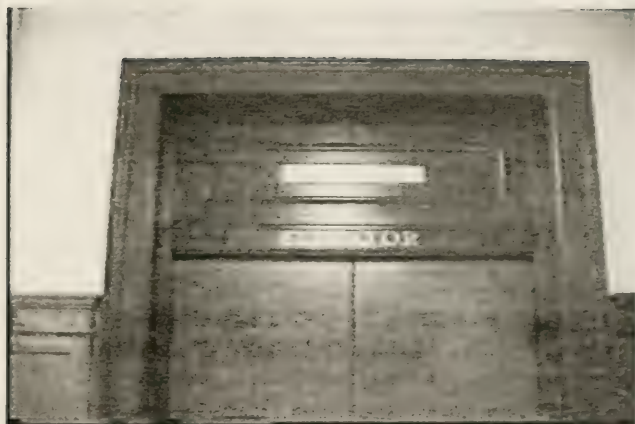
Design	carved
Material	oak
Condition	good to excellent
Significance	very significant

Elevator car and doors

Material	metal
Condition	good
Significance	non-contributing

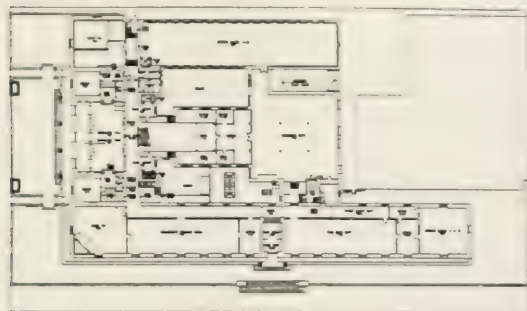
Elevator door (basement)

Design	telescoping
Material	metal
Condition	good
Significance	contributing



Photograph: Elevation E1 Trans. m, casting, and color

Room Name Elevator E2
 Floor First through third
 Original Use Public Elevator
 Recent Use Public Elevator
 Rating Preservation Zone 1



Floor (of car)	
Design	12" square tiles
Material	vinyl composition
Condition	fair to good
Significance	non-contributing

Walls (of car)	
Design	paneled
Material	wood
Condition	good
Significance	very significant

Ceiling (of car)	
Design	utilitarian
Material	iron plates
Condition	excellent
Significance	contributing

Cornice (of car)	
Design	classical
Material	metal
Condition	excellent
Significance	very significant

Doors (all three floors)	
Design	paneled, with transoms
Material	wood
Condition	fair to excellent
Significance	very significant

Second Story Niche	
Design	walls artical as pilasters
Material	travertine
Condition	excellent
Significance	very significant

"One" Insignia (on floor of car)	
Design	ornamental
Material	brass
Condition	good
Significance	significant

Sign (on wall in Room 192)	
Design	art deco
Material	brass, glass
Condition	good
Significance	contributing

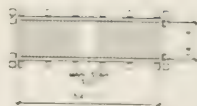
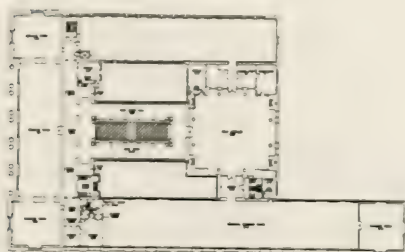
Room Name	Elevator E3
Floor	Main Stacks Levels One through Seven, third floor
Original Use	Staff Elevator
Recent Use	Staff Elevator
Primary Features	Connects all levels of the Main Stacks and the staff area of the third floor; utilitarian finishes
Significant Details	Telescoping paneled doors with wire glass glazing at all eight levels
Major Alterations	Control panel
Rating	Preservation Zone 3

Floor (of car)		Doors	
			(at each of 8 levels)
Design	unfinished	Design	telescoping, paneled
Material	wood	Material	metal, wire glass
Condition	fair	Condition	good
Significance	contributing	Significance	significant
Walls (of car)		Folding gate (in car)	
Design	welded	Design	telescoping
Material	sheet metal	Material	metal strips
Condition	fair	Condition	good
Significance	contributing	Significance	significant
Ceiling (of car)		Control panel (in car)	
Design	welded	Material	metal, plastic knobs
Material	sheet metal	Condition	good
Condition	fair	Significance	non-contributing
Significance	contributing		



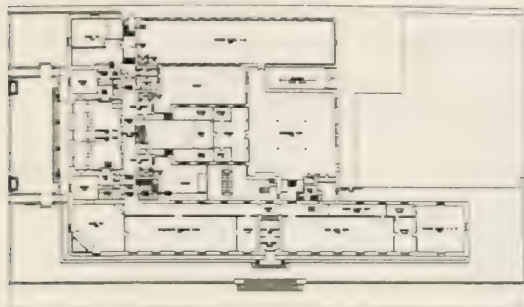
Figure 1: Exit Sign

Room Name	Monumental Stair S101
Floor	First to second floors
Original Use	stair
Recent Use	stair
Rating	Article 10 Listing



Treads and Risers		Lower Walls	
Design	1 short & 2 long flights	Design	light masonry scoring
Material	travertine	Material	faux-travertine plaster
Condition	good to excellent	Condition	good to excellent
Significance	very significant	Significance	very significant
Landings		Upper walls	
Design	ashlar paving slabs	Design	deeply rusticated
Material	travertine	Material	faux-travertine plaster
Condition	good to excellent	Condition	excellent
Significance	very significant	Significance	very significant
Benches (at landings)		Colonnades (also described in 290)	
Design	scroll-shaped feet	Design	Doric
Material	travertine	Material	faux-travertine plaster
Condition	good	Condition	excellent
Significance	very significant	Significance	very significant
Entablature		Ceilings	
Design	cornice and architrave	Design	barrel vaults, coffered
Material	faux-travertine plaster	Material	faux-travertine plaster
Condition	excellent	Condition	excellent
Significance	very significant	Significance	very significant

Room Name Stair S102 and Room 112
 Floor First to third floors (S102), first floor 112
 Original Use Stair
 Recent Use Stair
 Rating Preservation Zone 1

Floor (112)

Design	continuous field, border
Material	terrazzo, travertine
Condition	good to excellent
Significance	very significant

Walls (S102)

Design	textured, scored
Material	plaster
Condition	good
Significance	significant

Ceiling

Design	flat, with border
Material	plaster
Condition	good
Significance	significant

Staircase

Design	ornamental
Material	cast iron
Condition	good
Significance	very significant

Door

Design	paneled
Material	wood
Condition	fair
Significance	significant

Windows

Design	double hung
Material	wood
Condition	good
Significance	significant

Landings (S102)

Design	continuous field
Material	rose marble
Condition	good to excellent
Significance	very significant

Walls (112)

Design	flat
Material	plaster
Condition	good
Significance	significant

Room Name	Stair S103
Floor	Basement, first, second, third
Original Use	Staff stair
Recent Use	Staff stair
Primary Features	The only staff stair that rises through all three floors, opens into the Main Stacks as well as other staff areas
Significant Details	Cast iron staircase (profiled newel posts, pickets, treads, risers, stringers with wood hand rails; double-hung metal sash windows with wire glass (the same as in the Main Stacks facing McAllister Street
Major Alterations	None
Rating	Preservation Zone 3

Walls	
Design	flat
Material	plaster
Condition	good
Significance	contributing

Ceiling	
Design	flat
Material	plaster
Condition	good
Significance	contributing

Base of walls	
Design	profiled
Material	wood
Condition	good
Significance	contributing

Windows	
Design	4-over-4 double hung
Material	metal, wire glass
Condition	good
Significance	very significant

Staircase	
Design	profiled newel posts
Material	cast iron /wood rails
Condition	good
Significance	significant

Alarm boxes	
Material	metal
Condition	good
Significance	non-contributing



Decking of Star Side View from Starboard



Decking of Star Side View from Starboard

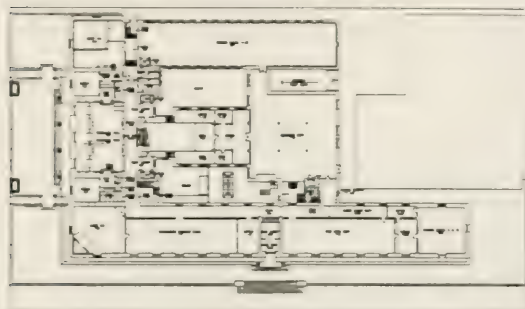
Room Name Stair S104 and Vestibule 120

Floor First through third floors

Original Use Public Stair and Vestibule

Recent Use Public Stair and Vestibule

Rating Preservation Zone 1



Floors (Room 120)

Design	continuous field, border
Material	terrazzo, travertine
Condition	fair to good
Significance	very significant

Walls

Design	flat
Material	plaster
Condition	good
Significance	significant

Ceilings

Design	flat
Material	plaster
Condition	good
Significance	significant

Staircase

Design	ornamental
Material	cast iron
Condition	good
Significance	very significant

Doorways

Design	profiled casings
Material	travertine
Condition	good
Significance	significant

Windows (S104)

Design	double hung
Material	wood
Condition	good
Significance	significant

Windows (S104)

Design	fixed, screened
Material	wood, metal
Condition	good
Significance	very significant

Lantern

Design	ornamental
Material	bronze, glass
Condition	excellent
Significance	significant

Room Name	Stair 301
Floor	Third floor to Roof
Original Use	Service Stair to Roof
Recent Use	Service Stair to Roof
Primary Features	Provides access to roof, utilitarian finishes
Significant Details	Cast iron staircase (profiled newel posts, pickets, treads, risers, stringers, landings) with wood hand rails
Major Alterations	None
Rating	Preservation Zone 3

Floor	
Material	concrete
Condition	good
Significance	contributing

Walls	
Design	flat
Material	plaster
Condition	fair
Significance	contributing

Ceiling	
Design	flat
Material	plaster
Condition	good
Significance	contributing

Light	
Design	naked bulb, suspended
Material	metal chain
Condition	good
Significance	non-contributing

Doors	
Design	paneled
Material	wood
Condition	fair
Significance	contributing

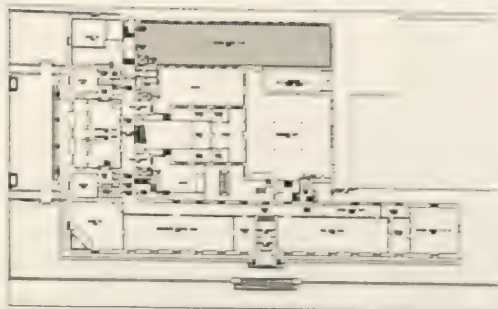
Window (with brass pulls)	
Design	double hung
Material	wood, wire glass
Condition	good
Significance	contributing

Staircase	
Design	profiled newel posts
Material	cast iron, wood rails
Condition	good
Significance	significant



Figure 1: Stair S/W View up stair

Room Name Main Stacks ST1
 Floor First to second
 Original Use Stacks Shelving
 Recent Use Stacks Shelving
 Rating Preservation Zone 2



Floors

Design	flat panels
Material	white marble, glass
Condition	varies widely
Significance	significant

Walls

Design	flat
Material	plaster
Condition	fair to good
Significance	significant

Stacks Frame and Shelves

Design	modular
Material	steel iron
Condition	good to excellent
Significance	very significant

Stairways

Design	utilitarian
Material	steel
Condition	good
Significance	very significant

Windows (north wall)

Design	double hung
Material	metal
Condition	good
Significance	very significant

Windows (south wall)

Design	double hung
Material	wood
Condition	good
Significance	significant

Dumbwaiter

Design	utilitarian
Material	steel
Condition	good
Significance	very significant

Switches

Design	push button
Material	metal, plastic
Condition	fair, many missing
Significance	contributing

Room Name	ST2
Floor	Basement and first
Original Use	Newspaper Stacks
Recent Use	Fine Arts Department Stacks
Primary Features	Four levels of stacks, entered through rooms 118B and 196B, as in the Main Stacks (ST1), the metal framework rises as a continuous structure through all four levels; floor panels of glass and marble rest upon the metal framework; metal grilles slide into the framework for shelves, ceilings are the floor slabs of the level above; the windows illuminate stacks levels 3 and 4; floor materials vary by level; room finish is generally utilitarian
Significant Details	Windows are paired casements in wood sash; the stair has cast iron or steel risers, pickets, stringers and rails, and white marble treads
Major Alterations	Energy-efficient light bulbs
Rating	Preservation Zone 2

Floor (Level 1)		Top ceiling	
Design	slabs set in frame	Design	flat
Material	concrete	Material	plaster
Condition	good	Condition	good
Significance	contributing	Significance	contributing
Floor (Levels 2 and 3)		Windows	
Design	slabs set in frame	Design	paired casements
Material	glass	Material	wood
Condition	good	Condition	good
Significance	significant	Significance	very significant
Floor (Level 4)		Stacks frame and shelves	
Design	slabs set in frame	Design	modular
Material	white marble	Material	steel or iron
Condition	good	Condition	good to excellent
Significance	significant	Significance	significant
Walls		Staircase	
Design	flat	Design	utilitarian
Material	plaster	Material	steel or iron, marble
Condition	good	Condition	good
Significance	significant	Significance	significant

Figure

Design	strong, with good looks
Material	good
Construction	good
Maintenance	not too contributing

Comments

Design	strong, with good looks
Material	good
Construction	good
Maintenance	not too contributing

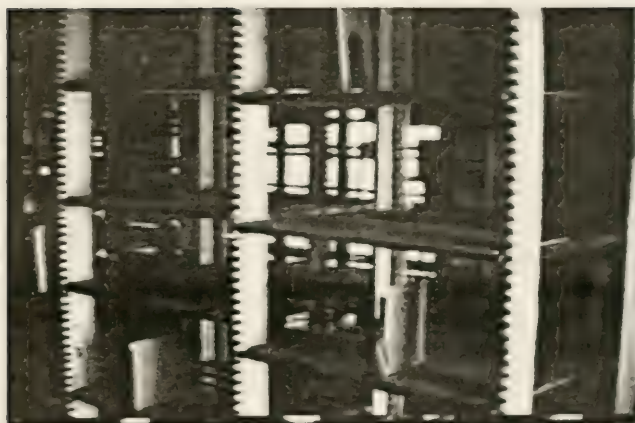


Figure 1: Shelves ST2, ST3, ST4

IV. EXISTING FEATURES AND TREATMENT

EXISTING FEATURES AND TREATMENT

RATINGS SUMMARY AND FORMAT

Description Of Significance Ratings Of Materials And Elements

This report classifies features, elements and materials of the building according to their historical significance. The rating system is explained in more detail in the previous section, Architectural Description. Briefly, the four levels are:

Very Significant (VS)

Exemplifying the original design, materials, and historical associations important to the building, they are highly significant, and should not be destroyed or damaged. If deteriorated, they should be restored to the original condition to the greatest degree possible. If repair is not possible, they should be replicated.

Significant (S)

Elements and materials of original design and historical associations which distinguish the building and its period of significance, they should not be changed unless unavoidable, changes should be compatible with the original design. If deteriorated, they should be restored; or if necessary, matched in detail and color.

Contributing (C)

Original materials and elements which contribute to the historical integrity of the building, they are not highly unusual or individually significant. They should be retained where possible, if deteriorated they should be restored. New materials may be added if they do not detract from historical integrity.

Non-Contributing (NC)

Features and materials which are not original or have not acquired significance since their addition to the building, and original materials which are so utilitarian that they do not characterize the building and contribute to its significance. These items may be removed for functional, programmatic, economic or design reasons. Replacement materials and features should be compatible with the historic design of the building.

Not-Rated (NR)

Features and materials which are not rated in the Carey & Co. *Building Evaluation Report*.

Format of Descriptions and Ratings

The following listing of interior and exterior materials and features is intended to allow the reader to gain a quick understanding of the principal elements of the building, including their location and description, condition, ratings in both the *Building Evaluation Report* by Carey and Co. and this report, the recommendation for treatment from the Carey and Co. *Building Evaluation Report* (where applicable) and the treatment included in the Asian Art Museum project design.

TABLE 1. LISTING OF FEATURES AND TREATMENT

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
EXTERIOR ELEMENTS						
VINE	GRASSY PLANTS AND LAWNS	Raised grassy areas and lawns (protected by retaining walls, see below)	GOOD	NR	S	Retain lawns in south and west, adding shrubbery at south and east, paved climbing terrace and Shanghai Garden
	RETAINING WALLS AND BORDERS	Granite masonry retaining walls and borders with half courses	GOOD	NR	VS	Clean, repair and repoint masonry
	PLAZA TERRACE	Granite paving slabs	GOOD	NR	S	Retain, repair and clean
	PLAZA FOUNTAIN	Concrete, scored into diamond pattern	GOOD	NR	C	Replace concrete with new pavement
	SHED WALLS AND CURTAININGS	Concrete, sidewalk, granite (curtainings)	GOOD	NR	C	Replace concrete sidewalks with new, repair curbs as required

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
LAWN BE TWEEEN SIDEWALKS SECTION STREET SIDE)	Defined by sidewalks and plaza; grass has disappeared, and lawn area is now filled with two rows of sycamore trees.	POOR	NR	S	No recommendation	Retain, trim and level trees; seed or install new grass. Note: This zone is not currently part of the project site; work may be changed or deleted.
STAIR CLARKIN STREET) AND UPPER STAIR SECTION STREET)	Hollow steps of granite	GOOD	NR	VS	Clean granite surfaces; repair spalls and cracks in granite	Remove stair at building, install base-isolated footing and repair and reinstall
LOWER STAIR SECTION STREET SIDE)	Squared steps of granite	GOOD	NR	S	Same as above	Repair and clean site stair
PLATFORM BE TWEEEN STAIRS SECTION STREET SIDE)	Granite paving slabs	GOOD	NR	VS	Same as above	Repair and clean; modify as required for base isolation mat detail and new dining terrace
CLARKIN STREET) SIDE)	Granite pedestal, base, painted black blue with red granite base, granite slabs, granite bases	GOOD Some missing on Fulton Street	NR	VS	Restore existing ornamental iron	Remove existing paint, repair iron as required, repaint to match original colors
CLARKIN STREET) SIDE)	Granite base, granite slabs, granite bases	GOOD	NR	S	Clean granite surfaces, repair spalls and cracks in granite	Repair as required, clean, apply protective coating

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
BUILDING	Granite, with curvilinear feet (Larkin Street side)	GOOD	NR	S	Same as above	Same as above
STATUE	Ashurbanipal (Palton Street side)	EXCELLENT	NR	NR	No recommendation	Retain and repair as required; this is not currently part of the new museum site.

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
L-483IN STREET E-4C-4DE						
WALL	Granite, includes base, pilasters, door and window moldings, soffits, cornice moldings between stories, inscription, and decorative panels	GOOD	VS	VS	Clean granite surfaces; repair spalls and cracks in granite	Repair cracks and spalls, patch holes, remove stains, clean
COLUMNS	Granite, Ionic	GOOD	NR	VS	Same as above	Provide steel reinforcement, repair as required, clean
WINDOWS FIRST STORY	Wood, paired casements	FAIR	S	S	Restore existing windows. Replace deteriorated wood sash and frame components in kind	Repair damaged wood, fix shut, repaint, replace. Note: for interior light control and architectural uniformity, all glass will be replaced on the entire exterior. New glass will differ from the existing in exterior appearance.
WINDOWS SECOND STORY	Wood, to be determined	GOOD	VS	VS	Remove flaking paint by hand from metal surfaces. Prepare surfaces, prime and paint	Replace with similar, but not identical, units; replace new floor behind windows will be visible under some lighting conditions, especially at night
WINDOWS THIRD STORY	Wood, casement	FAIR to GOOD	S	S	Restore existing windows. Replace deteriorated wood sash and frame components in kind	Repair damaged wood, fix shut, repaint, replace

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
STATUES	Cast stone, by Lao Lemeth	POOR	NR	S	No recommendation, significance needs to be determined, material needs further research	Remove
PIERCEMENTS AND BALUSTRADES	Granite (second story)	POOR	NR	VS	Clean granite surfaces, repair spalls and cracks in granite	Repair or replace broken balustrades, clean
CORNICHE	Granite, with anthracites	GOOD	NR	VS	Same as above	Brace structurally, repair cracks and spalls, patch holes, remove stains, clean
PARAPET	Granite, stepped, with profiled string course	GOOD	NR	S	Same as above	Same as above
DOORS	Wood, carved, paneled, slide into wall	FAIR	NR	VS	Restore existing wood doors	Repair damaged wood, repaint

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
FULTON STREET FACADE						
WALL	Granite, includes base, pilasters, door and window moldings, soffits, cornice moldings between stories, and decorative panels	GOOD to EXCELLENT (slight spalling, graffiti ghost)	NR	VS	Clean granite surfaces; repair spalls and cracks in granite	See Larkin Street
WINDOWS (FIRST STORY)	Wood, paired casements	FAIR (moisture damage)	S	S	Restore existing windows. Replace deteriorated wood sash and frame components in kind	See Larkin Street; at four openings, remove window, extend opening to floor, install new door
WINDOWS (SECOND STORY)	Wood, double casements	GOOD (a clabin segment missing)	VS	VS	Remove flaking paint by hand from metal surfaces. Prepare surfaces, prime and paint	See Larkin Street; new stars and floor behind windows will be visible under some lighting conditions, especially at night
WINDOWS (THIRD STORY)	Wood, double casements	FAIR to GOOD	S	S	Restore existing windows. Replace deteriorated wood sash and frame components in kind	See Larkin Street
DOOR	Wood, double casements	GOOD (a clabin segment missing)	NR	VS	Remove flaking paint by hand from metal surfaces. Prepare surfaces, prime and paint	See Larkin Street

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
CORNICE	Granite, with anthems	GOOD	NR	VS	Clean granite surfaces, repair spalls and cracks in granite	See Larkin Street
PARAPET	Granite	GOOD	NR	S	Same as above	See Larkin Street
LUMINAIRE	Floodlights mounted at second floor level	GOOD	NR	NC	No recommendation	Remove, patch wall

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
<p>FULTON STREET FACADE</p> <p>WALL, WINDOWS, CORNICEL, AND PARAPET</p>	Same as on Fulton Street facade	Similar to Fulton Street facade		Same as Fulton Street Facade	Clean granite surfaces; repair spalls and cracks in granite. Restore existing windows	See Larkin Street; replace first floor window with a door as at Fulton Street

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B/E/R)	RECOMMENDATION/ (B/E/R)	ASIAN ART MUSEUM DESIGN
-------------	--	-----------	-------------------	----------------------------	-------------------------

CELLIYSTER
VRIET
FACADE

FORMAL PAVILION AT WEST END	The wall, windows, cornice, and parapet are the same as the end pavilions on Fulton Street	Similar to Fulton Street facade	NR	Same as Fulton Street facade	Clean granite surfaces; repair spalls and cracks in granite. Restore existing windows.	See Larkin Street
WALL (NORTH SALIENTIN NARROW BAYS)	Granite, includes the piers and the cornices between stories.	GOOD	NR	VS	Clean granite surfaces; repair spalls and cracks in granite.	Repair cracks and spalls; patch holes; remove stains; clean.
DOOR	Wood, with wire glass glazing and profiled wood frame.	FAIR	NR	S	Restore existing wood doors.	Repair damaged wood; fix, but, repair doors.
WINDOWS (FIRST FLOOR OF STAKES)	Wood casements.	FAIR to GOOD	S	S	Restore existing windows. Replace deteriorated wood sash and frame components in kind.	Repair damaged wood; fix, but, repair replace, where, some windows to accommodate new doors and make others blind.
WINDOWS (FIFTHS TWO TO SEVENTH OF STAKES)	Metal double hung sash, with wire glass, metal spandrels at each floor.	GOOD	S	S	Remove flaking paint by hand from metal surfaces. Prepare surfaces; prime and paint.	Repair sash and frame as required; fix sash; replace, repair make most windows blind to correct new walls.
WINDOWS (THIRD STORY, ABOVE STAKES)	Wood casements.	GOOD	S	S	Restore existing windows. Replace deteriorated wood sash and frame components in kind.	Repair damaged wood; fix, but, replace, repair.

ENTITY TYPE ENTITY DESCRIPTION/ LOCATION/ EXTENT CONDITION RATING REVISÉ RATING RECOMMENDATIONS (B.E.R.) ASIAN ART MUSEUM DESIGN (B.E.R.)

CORNICES Granite, profiled GOOD NR S Clean granite surfaces; repair spalls and cracks in granite See Jarkin Street

PARAPET Granite, with string course GOOD NR S Same as above See Jarkin Street

NOT HEAT
MATERIAL
AND HYDE

WALL Glazed brick with iron spotting; divided into bays GOOD NR S Replace missing bricks to match. (Missing bricks have since been replaced, though not to match)

Remove existing brick, install concrete shear walls in most portions of walls, apply new synthetic stucco Note: new basement addition wall will extend about 12 feet above the sidewalk

WINDOWS Phase vary considerably; see the individual room profiles for descriptions See individual room profiles for condition GOOD NR S Restore existing windows

Most existing windows eliminated, third floor windows replaced with new aluminum-clad wood units

WOODWORK Wood, glazed, painted GOOD NR VS Restore existing wood doors

Repair wood as required, repaint, reglaze, fix shut

IRON BALCONY Landing outside of Room 200 Inaccessible, appears GOOD NR S Restore existing ornamental iron

Repair metal as required, repaint

PAINTWORK Colored brick surround GOOD NR C Replace missing bricks to match

Remove finishes and walls, reconfigure spaces

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOF						
ROOF SURFACE:	Gravel-surfaced built-up roofing	GOOD	NR	C	No recommendation	Re-roof
CATWALKS	Wood	GOOD	NR	C	No recommendation	New walking surfaces
PENTHOUSES	Reinforced concrete, with cornices	GOOD	NR	C	No recommendation	Remove and replace with new penthouses and metal hipped roof screen
WALL BETWEEN STAIRWELL PENTHOUSES	Terra cotta blocks; faced with cement on the west side	GOOD	NR	NC	No recommendation	Remove to accommodate new roof elements
SKYLIGHTS	Variously shed roofed and hipped, with copper flashing and wire glass	GOOD (five are covered with sheet metal)	NR	S	Restore existing skylights	Remove and replace with slab and roofing except over Stair 101/290, where new skylight will be installed
ROOF VENTS	Gravity ventilators	GOOD	NR	C	No recommendation	Remove & replace with new mechanical system
FANS WITH DUCTS	Metal	GOOD	NR	NC	No recommendation	Same as above
FLAGPOLES	Wood	Appear to be GOOD (stability not examined)	NR	S	No recommendation	Repair and repaint

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
NORTH AND SOUTH COURTYARDS						
WALLS INCLUDING PIERS	Glazed bricks with iron spotting	GOOD	NR	S	Replace missing bricks to match	Remove bricks, reconfigure openings, install new SYNTHETIC stucco finish
WINDOWS (TO SKY)	Segmental arched, double-hung wood sash	GOOD	S	VS	Restore existing windows. Replace deteriorated wood sash and frame components in kind	Remove with stair
WINDOWS (OTHERS)	Segmental arched, double hung wood sash	GOOD	See Fiscal- uation Matrices	S	Same as above	Remove as part of reconfiguration of spaces
WINDOWS (TO ROOM 200)	Arched, with metal casements	GOOD	VS	VS	Remove flaking paint by hand from metal surfaces Prepare surfaces, prime and paint	Replace with similar, but not identical unit; reglaze
SPANDRELS (IN SKYLINE COURTYARD)	Between piers, painted metal	GOOD	NR	S	Same as above	Remove below new atrium skylight, replace with synthetic stucco above
SKYLIGHTS (IN SKYLINE COURTYARD)	Tripartite, metal and glass	FAIR to GOOD	NR	S	Restore existing skylights	Remove as part of reconfiguration of spaces

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
INTERIOR ELEMENTS: BASEMENT: ALL STAFF ROOMS ROOMS	NOTE: IN THE NEW DESIGN, ALL ROOMS DEMOLISHED OR SUBDIVIDED.					
FLOORS	Concrete scored as 3' by 3' squares	GOOD	C	NC	Retain, repair, and clean original floor finishes	Remove for base isolation system
WALLS	Concrete	GOOD	NC	NC	No recommendation	Remove
	Brick	GOOD	C	C	No recommendation	Remove
CEILING	Reinforced concrete	GOOD	NC	NC	No recommendation	Conceal with new work in some spaces
DOORS	Paneled, steel (Room 091)	GOOD	NC	C	No recommendation	Remove
	Paneled, wood (Rooms 010, 003, 003B)	FAIR, POOR	NR	C	Preserve, repair, and re-use existing wood doors.	Remove
WINDOWS	Double-hung wood sash	GOOD	S	C	Restore existing windows. Replace deteriorated wood sash and frame components in kind	Remove
STAIRCASE	All steel materials (Room S002)	GOOD	C	S	No recommendation	Remove

ENTITY TYPE ENTITY DESCRIPTION/ LOCATION/EXTENT CONDITION RATING REVISED RATING RECOMMENDATIONS (B.E.R.) ASIAN ART MUSEUM DESIGN

SHULTIS	Compact, pre-fab, mobile (Room 014B)	EXCELLENT	NC	NC	No recommendation	Remove
	Wood, urbanian (Room 001)	FAIR	NR	NC	No recommendation	Remove
BOOK CASE	Steel, curvilinear (Room 001)	GOOD	NR	NC	No recommendation	Remove
LUMINAIR	Fluorescent lights	GOOD	NC	NC	No recommendation	Remove

ROOMS 101, 191, 198, 198-A ENTRANCE HALL AND VESTIBULE, SIDE LOBBY AND VESTIBULE

FLOOR	Ashlar field of travertine squares, rose marble border	FAIR, GOOD	VS	VS	Retain, repair, resurface, clean, and polish marble finishes	Strip and clean; patch as required to match existing at 101 & 191, conceal with new raised floor at 198 & 198-A
WALL	Light travertine plaster	GOOD	VS	VS	Restore all missing or deteriorated plaster	Clean, remove sign adhesives; repair hairline cracks; cut new door in 198/198-A
CEILING	Bronze, banded	EXCELLENT	S	S	Restore existing interior ornamental metals	Clean as required
	Base, travertine	GOOD	S	S	Retain, repair, resurface, clean, and polish marble finishes	Strip and clean; patch as required to match existing
DOOR	Light travertine plaster base, travertine	EXCELLENT	VS	VS	Replace all missing or deteriorated plaster	Clean, patch as required to match existing

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
DOORS AND PARTITIONS LUMINAIRE	Painted bronze doors, with transoms, and bronze partitions	GOOD	VS	VS	Restore existing interior ornamental metals	Clean, repair as required at 101/191; remove at 198/198A
	Four large torchieres	GOOD	VS	S	Preserve, repair and reuse original light fixtures	Clean; rewire, relamp and repair as required
	Pendant lanterns at 101 and 191	FAIR	VS	VS	Preserve, repair and reuse original light fixtures	Clean; rewire, relamp and repair as required
	Spot lights, emergency light	GOOD	NC	NC	No recommendation	Remove, patch, and replace with historically compatible, unobtrusive system
HVAC	Four vent grilles	GOOD	VS	S	Restore existing interior ornamental metals	Clean; repair as required
COUNTER	Cast concrete	GOOD	NC	NC	No recommendation	Remove
OTHER	Ramp	GOOD	NC	NC	No recommendation	Replace to satisfy accessibility requirements

ASIAN ART MUSEUM DESIGN

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
NOTE: IN THE NEW DESIGN, PLAN IS ALTERED						
ROOM 104, 105	LADIES' RETIRING AND PUBLIC TELEPHONE ROOMS					
FLOOR	Vinyl composition tiles	GOOD	NC	NC	No recommendation	Remove
WALL	Plaster	GOOD	S	S	Replace all missing or deteriorated plaster	Reconfigure; new walls gypsum board
CEILING	Plaster	GOOD	S	S	Same as above	104: Similar to above; 105: remove and replace with "T-bar"
CEILING	Ceiling board or profiled plaster, with dentils	EXCELLENT	S	VS	Same as above	Remove
CEILING	Lower trim wood, molded	FAIR	S	S	Restore deteriorated or disturbed interior wood elements	Extent of replacement not final
DOOR	Painted wood	FAIR	S	VS	Same as above	Remove most or all
DOOR	Wood and plaster	FAIR	S	S	Preserve, repair, and reuse existing wood doors	Replace
DOOR	Painted wood	GOOD	S	S	Restore existing windows	Repair as required, fix shut and
DOOR	Painted wood	GOOD	S	S	Replace deteriorated wood sash and frame components in kind	recoat, Window in 104 made blind
DOOR	Painted wood	GOOD	S	S	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 107-A	1 TESTBULE	NOTE: IN THE NEW DESIGN, PLANS ALTERED				
FLOOR	Travertine paving slabs	GOOD	VS	VS	Retain, repair, resurface, clean and polish finishes	Install new flooring
WALL	Plaster with light masonry scoring	GOOD	S	S	Replace all missing or deteriorated plaster	New gypsum board walls
CEILING	Flat plaster	GOOD	S	S	Same as above	Mostly new "T-bar"
TRIM	Ceiling border: profiled plaster with key pattern	EXCELLENT	S	S	Same as above	Replace with flat ceiling
	Doorway casing (to Room 101): profiled and paneled travertine	GOOD	VS	VS	Retain, repair, resurface, clean and polish finishes	Remove
	Door casing (to Room 105): profiled travertine	GOOD	VS	S	Same as above	Remove
WAINSCOT	Travertine with belt course	GOOD	VS	VS	Same as above	Remove
COUNTER	Wood paneled	FAIR	S	S	Retain, repair and re-use original casework	Remove

ASIAN ART MUSEUM DESIGN

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	
ROOM 107B	CHECK ROOM	NOTE: IN THE NEW DESIGN, PLAN IS ALTERED				
FLOOR	Battle ship luncheon	GOOD	C	C	Retain, repair, and clean original floor finishes	Same as 107A
WALL	Flat plaster	GOOD	C	C	Replace all missing or deteriorated plaster	Same as 107A
CEILINGING	Flat plaster	GOOD	C	C	Same as above	Same as 107A
FLOOR	Overhead sliding door	ALTERED	S	C	Retain, repair, and re-use original casework	Same as 107A
CEILING	Exposed wood joists	GOOD		C	Same as above	Same as 107A
CEILING	Plasterboard ceiling	GOOD	NC	NC	No recommendation	Replace

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOMS 108A, 108B, 110, 111, 113	PUBLIC AND STAFF RESTROOMS	NOTE: IN THE NEW DESIGN, PLANS IS ALTERED				
FLOOR	Square black granite tiles	EXCELLENT	NC	NC	No recommendation	Replace
WALL	Smooth ashlar granite	EXCELLENT	NC	NC	No recommendation	Replace
CEILING	Plaster barrel vault (Rooms 110 and 111); flat plaster with border (108, 108A), gypsum board (113)	EXCELLENT (all rooms except 113, which is GOOD)	NC	NC	No recommendation	Replace
WINDOWS	Double-hung wood sash (Rooms 111, 113)	GOOD	S	S	No recommendation	Replace
TOILET STALLS	Partitions: granite	EXCELLENT	NC	NC	No recommendation	Replace
LUMINAIRE	Pendant globes (Rooms 108A, 108B), indirect lighting (110, 111), fluorescent (113)	EXCELLENT	NC	NC	No recommendation	Replace

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 112	VEAHR TESTIBLE	NOTE: THIS SPACE IS REMOVED IN THE NEW DESIGN				
FLOOR	Marble with travertine border	GOOD to EXCELLENT	VS	VS	Retain, repair, resurface, clean and polish finishes	Replace
WALL	Flat plaster, smooth finish	GOOD	S	S	Replace all missing or deteriorated plaster	Replace
TRIM	Travertine base	GOOD	S	S	Same as above	Remove
DOORS	Single panel wood door	FAIR	S	S	Preserve, repair and re-use existing wood doors	Remove
CEILING	Six telephonic booths, wall hung and booth type	GOOD	NC	NC	No recommendation	Replace

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOMS 114, 118						
	CHILDREN'S AND NEWSPAPER READING ROOMS	NOTE: IN THE NEW DESIGN, PLAN IS ALTERED				
FLOOR	Butcher's linoleum	FAIR, POOR	C	C	Retain, repair, and clean original floor finishes	Remove
WALL	Flat plaster	GOOD, FAIR	C	S	Replace all missing or deteriorated plaster	New walls gypsum board
CEILING	Flat plaster	GOOD	S	S	Same as above	Gypsum board in 118; "T-bar" in 114
WAINSCOT	Wood panels	GOOD, POOR	S	S	Restore deteriorated or disturbed interior wood elements	Remove
SHELVES (in 114)	Wood, with classical pilasters and profiled cornices	GOOD	S	VS	Retain, repair and reuse original casework	Remove
TRIM	Base: red marble	FAIR TO GOOD	S	S	Retain, repair, resurface, clean, and polish marble finishes	Remove
	Ceiling border: profiled plaster	GOOD	S	S	Replace all missing or deteriorated plaster	Replace with flat ceilings

ASIAN ART MUSEUM DESIGN

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	
DOORS to 1947	Paired door leaves with profiled casing and classical entablature, all in wood	GOOD	VS	VS	Restore deteriorated or disturbed interior wood elements. Preserve, repair, and re-use existing wood doors	Remove
DOOR AND SHUTTERS to 116 and 118B)	Classical pilasters, paneled base, profiled cornice, and circular panels set in frieze, all in wood	GOOD	VS	VS	Same as above	Remove
WINDOWS	Paired wood casements	GOOD, POOR	S	S	Restore existing windows. Replace deteriorated wood sash and frame components in kind	Repair wood elements as required, fix shut, recoat
IRON	Rectangular metal grilles	GOOD	S	C	Restore existing interior ornamental metals	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 115	STORAGE	NOTE: ROOM REMOVED IN NEW DESIGN				
FLOOR	Concrete	GOOD	C	NC	Retain, repair and clean original floor surfaces	Remove
WALL	Flat plaster, smooth finish	FAIR - some cracks	C	C	Replace all missing or deteriorated plaster	Remove
TRIM	Flat wood door trim	GOOD	C	C	Restore deteriorated or disturbed interior wood elements	Remove
CEILING	Flat plaster, smooth finish	FAIR - cracks, some patched	C	C	Replace all missing or deteriorated plaster	Remove or conceal with new work
DOOR	Single panel wood door, ball-cap hinge butts, historic door knob	GOOD	S	S	Preserve, repair and re-use existing wood doors	Remove
					Restore and re-use original hardware	
LUMINAIRE	Fluorescent fixture	GOOD	NC	NC	No recommendation	Remove
	Emergency light	GOOD	NC	NC	No recommendation	Remove and replace

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOMS 116, 118B ATTENDANTS' ROOMS						
NOTE: IN THE NEW DESIGN, PLAN IS ALTERED						
FLOOR	Battleship linoleum	FAIR, POOR	C	C	Retain, repair, and clean original floor surfaces	Remove
WALL	Flat plaster	GOOD, FAIR	C	S	Replace all missing or deteriorated plaster	New walls gypsum board
TRIM	Base, molded wood	GOOD, POOR	C	C	Restore deteriorated or disturbed interior wood elements	Remove
	Ceiling border, profiled plaster	GOOD	C	S	Replace all missing or deteriorated plaster	Replace with flat ceiling
CEILING	Flat plaster	GOOD, FAIR to C (GOOD)	C	S	Same as above	"T bar" at 116, gypsum board at 118B
WOOD CASES	Wood case, display, symmetrical	GOOD, FAIR to S (GOOD)	S	S	Restore deteriorated or disturbed interior wood elements	Remove
DOORS	Wood, painted, 1 1/2" thick	POOR, GOOD	S	C	Preserve, repair, and re-use existing wood doors	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
WINDOW	Paired wood casements	GOOD, POOR to FAIR	S	S	Restore existing windows. Replace deteriorated wood sash and frame components in kind	Repair wood elements as required, fix shut, recoat
LUMINAIRE	Fluorescent lights	GOOD	NC	NC	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 120						
TESTIBULE AT SOUTH EAST PUBLIC IS REMOVED IN THE NEW DESIGN						
FLOOR	Terrazzo Travertine	FAIR to GOOD	VS	VS	Retain, repair, resurface, clean, and polish finishes. Replace in-kind where required	Remove
WALL	Smooth dry plaster	GOOD	C	S	Replace all missing or deteriorated plaster	Remove
CEILING	Terrazzo base Dry-pressed concrete	GOOD	S	S	Same as above	Remove
		GOOD	VS	VS	Retain, repair, and clean original finish material Replace in-kind where required	Remove
CEILING	Plaster, concrete, and tile	GOOD	S	S	Restore all missing or deteriorated plaster	Remove
CEILING	Plaster, concrete, and tile	FAIR	C	C	Preserve, repair, and re-use existing wood floors	Remove
CEILING	Plaster, concrete, and tile	FAIR	C	C	Restore existing wood floors. Replace deteriorated wood floors and frame component as required	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
-------------	--	-----------	--------------------	-------------------	-----------------------------	-------------------------

LUMINAIRE:	Fluorescent and emergency fixtures	GOOD	NC	NC	No recommendation	Remove
------------	------------------------------------	------	----	----	-------------------	--------

ASIAN ART MUSEUM DESIGN

RECOMMENDATIONS
(B.E.R.)

REVISED
RATING

RATING
(B.E.R.)

CONDITION

ENTITY DESCRIPTION/
LOCATION/EXTENT

ENTITY TYPE

STAFF RESTROOM

NOTE: ROOM
IS REMOVED
IN THE NEW
DESIGN

ROOM 122

Square white marble tiles

FLOOR

FAIR

S

Remove

Flat plaster

WALLS

GOOD

S

Remove

Flat plaster

CEILING

GOOD

C

Remove

White marble

WALLS, CEILING

GOOD

S

Remove

Light wood

DOOR

FAIR

S

Remove

Wood paneling, wood paneling

WALLS, CEILING, DOOR, FLOOR

GOOD

S

Remove

Wood paneling

DOOR, FLOOR

GOOD

S

Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
	Doors painted wood	GOOD	S	NC	Preserve, repair, and re-use existing wood doors	Remove
	Talents (3 of 4 original) porcelain	GOOD	C	C	Preserve, repair, and re-use original plumbing fixtures	Remove
LAVATORIES	Porcelain	GOOD	NC	NC	No recommendation	Remove
JANITOR'S SINK	Porcelain	FAIR	C	C	Preserve, repair, and re-use original plumbing fixtures	Remove
LUMINAIRE	Glass incandescent globes	GOOD	NC	NC	No recommendation	Remove

ASIAN ART MUSEUM DESIGN

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 190	MAIN CORRIDOR, FIRST FLOOR					
FLOOR	Ashlar field of travertine squares with rose marble border	GOOD - crack at north end	VS	VS	Retain, repair, resurface, clean, and polish marble finishes	Strip and clean, patch as required to match existing
WALL	Faux travertine plaster	EXCELLENT	VS	VS	Restore all missing or deteriorated plaster	Clean, repair the few hairline cracks, remove non-contributing signs and adhesive
CEILING	Vaulted ornamental plaster, faux travertine	EXCELLENT	VS	VS	Same as above	Patch as required, clean
FIXTURES	Two pendant lanterns	EXCELLENT	VS	VS	Preserve, repair and reuse original light fixtures	Clean, rewire, relamp and repair as required.
	Spot lights, emergency light	GOOD	NC	NC	No recommendation	Remove, patch, and replace with historically compatible, nonabrasive system

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVIEWED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 190-4 MAIN CORRIDOR, SOUTH WING. NOTE: IN THE NEW DESIGN, ONLY A PORTION IS RETAINED. THE COMMENTS BELOW APPLY MOSTLY TO THAT PORTION.						
FLOOR	Terrazzo with travertine border	FAIR	VS	VS	Retain, repair, resurface, clean, and polish marble finishes. Replace in-kind where required	Replace with new stone flooring
WALL	Scored plaster	GOOD	S	VS	Restore all missing or deteriorated plaster	Remove. New walls gypsum board
	Travertine wainscot	GOOD - earthquake damage at stair doors	VS	VS	Retain, repair, resurface, clean, and polish marble finishes	Remove
TRIM	Cornice plaster	GOOD	S	S	Restore all missing or deteriorated plaster	Remove
	Travertine base	GOOD	S	S	Retain, repair, resurface, clean, and polish marble finishes	Remove
CEILING	Travertine door trim	GOOD	VS	VS	Same as above	Remove
	Flat plaster, smooth	GOOD	C	VS	Restore all missing or deteriorated plaster	Remove
DOORS	Two panel paired wood door	GOOD	S	S	Preserve, repair, and re-use existing wood doors	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
LUMINAIRE	Single panel wood door	GOOD	S	S	Same as above	Remove
	Replica wood door	GOOD	NC	NC	No recommendation	Remove
	Fluorescent pendant	GOOD	NC	NC	No recommendation	Remove
	Standard ferrous grill	GOOD	C	C	Restore existing interior ornamental metals	Remove
PLUMBING	Drinking fountain, modern	GOOD	NC	NC	Remove	Remove
	Brass vacuum outlet	POOR	C	C	Abandon in place	Remove
	Light's "Sign" Telephones", wall mounted	GOOD	C	C	Remove	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 100B	M-LAN CORRIDOR, NORTH WING. NOTE: IN THE NEW DESIGN, ONLY A PORTION OF THIS CORRIDOR IS RETAINED. ONE WALL IS OPENED TO "PLAZZA" SPACE. COMMENTS BELOW APPLY MOSTLY TO THAT PORTION OF CORRIDOR WHICH IS RETAINED.					
FLOOR	Terrazzo with travertine border	GOOD	VS	VS	Retain, repair, resurface, clean, and polish finishes. Replace in-kind where required	Strip and clean, patch as required to match existing
WALL	Scored plaster	EXCELLENT	S	VS	Restore all missing or deteriorated plaster	New walls gypsum board
	Travertine winscot	EXCELLENT	VS	VS	Retain, repair, resurface, clean, and finishes	Remove
TRIM	Cornice plaster	GOOD	S	S	Restore all missing or deteriorated plaster	Remove
	Profiled wood trim, faux painted to resemble marble	GOOD	NC	NC	No recommendation	Remove
CEILING	Travertine door trim at one door	GOOD	VS	VS	Retain, repair, resurface, clean, and polish finishes	Remove
	Flat plaster, smooth	GOOD	C	VC	Restore all missing or deteriorated plaster	Remove
DOORS	Two panel paired wood door	FAIR	S	S	Preserve, repair, and re-use existing wood doors	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
FURNITURE	Two replica wood doors	GOOD	NC	NC	No recommendation	Remove
	Fluorescent pendant	GOOD	NC	NC	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 192	SOUTH ELEVATOR LOBBY					
	NOTE: THIS ROOM WILL BECOME PART OF THE NEW CENTRAL COURT.					
FLOOR	Ashlar field of travertine squares, rose marble border	GOOD	VS	VS	Retain, repair, resurface, clean, and polish finishes	Remove
WALL	Faux travertine plaster	GOOD	VS	VS	Restore all missing or deteriorated plaster	Remove
	Travertine wainscot	GOOD	VS	VS	Retain, repair, resurface, clean, and polish finishes	Remove
WINDOW	Wood casement	GOOD	S	S	Restore existing windows Replace deteriorated wood sash and frame components in kind	Remove
CEILING	Vaulted ornamental plaster	EXCELLENT	VS	VS	Restore all missing or deteriorated plaster	Remove
DOORS	Single wood panel	FAIR	S	S	Preserve, repair, and re-use existing wood doors	Remove
	Wood elevator door	FAIR	S	S	Same as above	Remove
HVAC	Standard ferrous grille	GOOD	S	S	Restore existing interior ornamental metals	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 194	NORTH ELEVATOR LOBB					
	NOTE: THIS ROOM WILL BECOME PART OF THE NEW CENTRAL COURT.					
FLOOR	Ashtar field of travertine squares, rose marble border	GOOD	VS	VS	Retain, repair, resurface, clean, and polish finishes	Remove
WALL	Faux travertine plaster	GOOD	VS	VS	Restore all missing or deteriorated plaster	Remove
	Travertine wainscot	GOOD	VS	VS	Retain, repair, resurface, clean, and polish finishes	Remove
WINDOW	Wood casement	GOOD	S	S	Restore existing windows Replace deteriorated wood sash and frame components in kind	Remove
CEILING	Acoustic acoustic plaster	GOOD	VS	VS	Restore all missing or deteriorated plaster	Remove
DOOR	Single wood door	FAIR	S	S	Preserve, repair, and re-use existing wood doors	Remove
	Wood door frame	GOOD	S	S	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 194	PUBLIC CORRIDORS	NOTE: IN THE NEW DESIGN, PLANS IS ALTERED				
FLOOR	Terrazzo field with travertine border	FAIR	VS	VS	Retain, repair, resurface, clean, and polish finishes	Remove and replace with new stone flooring
WALLS	Plaster with light masonry scoring	POOR	S	S	Restore all missing or deteriorated plaster	Replace with gypsum board walls
CEILING	Travertine wainscot	GOOD	S	VS	Retain, repair, resurface, clean, and polish finishes	Remove
	Flat plaster with profiled cornice	POOR	S	S	Restore all missing or deteriorated plaster	Contact with new gypsum board
WINDOWS	Wood casements (194)	POOR	S	S	Restore existing windows. Replace deteriorated wood sash and frame components in kind	Remove
TRIM	Base: travertine	GOOD	S	S	Retain, repair, resurface, clean, and polish finishes	Remove
	Door casings: travertine	GOOD	VS	S	Same as above	Remove
HVAC	Rectangular metal grilles	GOOD	C	S	Restore existing interior ornamental metals	Remove
LUMINAIRE	Fluorescent	VERY GOOD	NC	NC	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
WINDOWS	Double door finished with faux-leather, leading to room 217; ball-cap hinges, ornate door knobs, original frosted glass	GOOD	VS	VS	Same as above	Strip and clean, patch as required or replace leather to match existing, refurbish hardware
	Double door finished with faux-leather, leading to room 213; ball-cap hinge butts, historic door knobs, original door "Russian" door closer	GOOD	VS	VS	Same as above	Strip and clean, patch as required or replace leather to match existing, refurbish hardware
	Three Arched Palladian windows.	GOOD	VS	VS	Restore existing interior ornamental metals	Replace windows, repair and reinstall clatini screens, new elevator will displace on window in south wall
LUMINAIRE	Hemispherical window above main entry to space	GOOD	VS	VS	Same as above	Same as above
	Chandelier - bronze, candleabra, sunburst at top	GOOD	VS	VS	Preserve, repair and reuse original light fixtures	Clean, rewire, relamp and repair as required
	Down lights in perimeter coffers and emergency fixture.	GOOD	NC	NC	No recommendation	Remove and replace with less abrasive system
HVAC	Standard ferrous grille	GOOD	C	C	Restore existing interior ornamental metals	Integrate with mechanical system
OTHER	Radiator	GOOD	C	C	Preserve, repair and re-use original radiator	Remove
	Non-original counters, travertine tops.	GOOD	NC	NC	No recommendation	Remove

HISTORIC STRUCTURE REPORT - OLD MAIN LIBRARY

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
CILING	Plaster covered beam ceiling with stenciled polychromy	GOOD, EXCELLENT	VS	VS	Restore all missing or deteriorated plaster. Preserve, clean and restore ornamental painting	Clean; patch as required to match existing
DOOR	Two panel paired blind wood door to Room 206	GOOD	VS	VS	Preserve, repair and re-use existing wood doors	Remove
	Paired paneled doors to Room 201A	GOOD	VS	VS	Same as above	Remove
	Single panel wood door; ball-cap hinge butts, historic door knob	GOOD	S	C	Same as above; restore and re-use original hardware	Remove
WINDOW	Seventeen arched 18-light metal windows	GOOD	VS	VS	Remove flaking paint by hand from metal surfaces. Prepare surfaces, prime, and paint	Replace windows; repair and reinstall cloth screens; remove windows on north wall of Room 210
LUMINAIRE	Fluorescent and emergency fixture	GOOD	NC	NC	No recommendation	Remove and replace with unobtrusive system
HVAC	Standard ferrous grille	GOOD	C	C	Restore existing interior ornamental metals	Remove

ASIAN ART MUSEUM DESIGN

RECOMMENDATIONS
(B.E.R.)

RATING
(B.E.R.)

CONDITION

ENTITY DESCRIPTION/
LOCATION/EXTENT

ENTITY TYPE

RE-ADING ROOM (FORMER ART BOOK ROOM) NOTE: IN THE NEW DESIGN, A NEW FLOOR IS PLACED IN THIS SPACE.

Room 202	RE-ADING ROOM (FORMER ART BOOK ROOM) NOTE: IN THE NEW DESIGN, A NEW FLOOR IS PLACED IN THIS SPACE.	Remove	No recommendation	Remove
FLOOR	Vinyl	GOOD - 12" tiles	NC	NC
WALL	Wood casework with glass doors	GOOD	S	VS
	Flat plaster, smooth - all upper walls	EXCELLENT	C	VS
CEILING	Red metal - base	FAIR	S	VS
	Wood casework - green molding, contain exposed pipes, ducts and conduits	GOOD to EXCELLENT	VS	VS
	Wood casework with glass doors - green molding (base, doors, top panels)	GOOD to EXCELLENT	VS	VS
	Wood casework with glass doors - green molding (base, doors, top panels)	GOOD to EXCELLENT	VS	VS
	Wood casework with glass doors - green molding (base, doors, top panels)	GOOD to EXCELLENT	VS	VS

Remove for structural work, install
modified replica

Remove
Preserve, repair and re-use
existing wood door
Preserve, repair and re-use
original hardware

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASTAN ART MUSEUM DESIGN
WINDOW	Two arched 18-light windows with metal casements	GOOD	VS	VS	Remove flaking paint by hand from metal surfaces. Prepare surfaces, prime, and paint	Replace windows, repair and re-install clathri screens
LUMINAIRE	Fluorescent	GOOD	NC	NC	No recommendation	Remove
HVAC	Standard ferrous grille	GOOD	G	S	Restore existing interior ornamental metals	Remove
OTHER	Vacuum outlet	EXCELLENT	G	G	Retain and re-use, if possible	Remove
	Shelving	GOOD	NC	NC	No recommendation	Remove

READING ROOM (FORMER SPECIAL BOOK ROOM)

NOTE: IN THE NEW DESIGN, A NEW FLOOR IS PLACED IN THIS SPACE.

FLOOR	Entity Description/Location/Extent	Condition	Rating (B.E.R.)	Revised Rating	Recommendations (B.E.R.)	Action
	Wood	GOOD - 12" tiles	NC	NC	No recommendation	Remove
WALL	Wood casework with solid doors and drawers	GOOD	VS	VS	Preserve, repair and re-use original casework	Remove
	Flat plaster, smooth - all upper walls	FAIR	C	VS	Restore all missing or deteriorated plaster	Remove, reconfigure as required for structural work and replace with gypsum board
CEILING	Red marble base	FAIR - some cracking	S	VS	Retain, repair, resurface, clean, and polish marble finishes. Replace in-kind where required	Remove
	Wood door trim - two doors	GOOD to EXCELLENT	VS	VS	Restore deteriorated or disturbed interior wood elements	Remove
CEILING	Concrete plaster on perimeter, cast concrete with egg-and-dart motifs, that interior	GOOD - some water damage	VS	VS	Restore all missing or deteriorated plaster	Remove for structural work, install modified replica
CEILING	Single panel wood door. Ball-cup hinge. Large brass door knob. Remnants of second set. "No. 10000000" chipped brass knob beneath door knob.	FAIR	S	C	Preserve, repair and re-use existing wood doors; retain, repair and re-use original hardware	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
WINDOW	Two arched 18 light windows with metal casements	GOOD	VS	VS	Remove flaking paint by hand from metal surfaces. Prepare surfaces, prime, and paint	Replace windows, repair and install cloth screens
LUMINAIRE	Fluorescent	GOOD	NC	NC	No recommendation	Remove
HVAC	Standard ferrous grille	GOOD	C	S	Restore existing interior ornamental metals	Remove

ROOMS 204, 206,
208A/B, 209,
209A, 206, 202

NOTE: IN THE
NEW DESIGN,
PLAN IS
ALTERED

Barthelme building

POOR to FAIR

C

Retain, repair, and clean
original floor finish

Remove

WALL

Flat plaster

POOR to
GOOD

C

Restore all missing or
deteriorated plaster

Remove and replace with gypsum board

Gypsum board partitions creating Rooms
208A and 208B

FAIR

NC

No recommendation

Remove

CEILING

Flat plaster

FAIR to GOOD

C

Restore all missing or
deteriorated plaster

New structural ceiling exposed

Base: profiled wood

FAIR

C

Restore deteriorated or
disturbed interior wood
elements

Remove

Pierre erik wood (Rooms 204, 206)

EXCELLENT

C

Same as above

Remove

Door casings

GOOD

S

Same as above

Remove

Painted wood

FAIR to GOOD

C, S

Preserve, repair, and reuse
original wood doors

Remove

Wood with profiled corners, all rooms but
202

FAIR to GOOD

S

Retain, repair, and reuse
original casework

Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING: (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
WINDOWS	With metal clath screens (Rooms 204, 206, 208, 208 A)	GOOD	VS	VS	Remove flaking paint by hand from metal surfaces Prepare surfaces, prime, and paint	Replace windows, repair and reinstall clath screens
	Double-hung wood sash (Rooms 207, 209, 216)	GOOD to EXCELLENT	S	C, S	Restore existing windows. Replace deteriorated wood sash and frame components in kind	Remove
WAINS/COT	Paneled wood (Room 204)	POOR	S	S	Restore deteriorated or disturbed interior wood elements	Remove
STAIRCASE	Cast iron with wood rail (Room 207 to Room 209)	GOOD	S	S	No recommendation	Remove
LUMINAIRE	Fluorescent lights	GOOD	NC	NC	No recommendation	Remove

ROOM 242 ENTRY VESTIBULE TO GENERAL READING ROOM

NOTE: IN THE NEW DESIGN, THIS SPACE IS REPLACED BY A BRIDGE AND STAIR IN THE NEW ATRIUM.

ENTITY	CONDITION	RATING (B.E.R.)	RECOMMENDATIONS (B.E.R.)	Remove
FLOOR	Wood - 12" tiles	NC	No recommendation	Remove
WALL	Wood wainscot, paneled wood	S	Preserve, repair and re-use original casework	Remove
	Plaster, smooth - all upper walls	C	Restore all missing or deteriorated plaster	Remove
TRIM	Brown dappled marble base	S	Stabilize and repair original materials, components, finishes and spaces	Remove
	Wood door trim - two doors	VS	Preserve, repair and retain original wood elements	Remove
CEILING	Crumbly pressed metal or cast plaster surround for skylight	VS	Preserve, repair and re-use original skylight. Remove paint from glazing, restore to its original condition	Remove
	Skylight - paneled, some cut off plane	VS		
CEILING	Plaster	NC	No recommendation	Remove
CEILING	Wood ceiling	NC	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 218	READING ROOM (FORMER FICTION ROOM)					
FLOOR	Vinyl	GOOD	NC	NC	No recommendation	Remove
WALL	Wood wainscot	FAIR	S	S	Restore deteriorated or disturbed interior wood elements	Remove
	Flat plaster, smooth - all upper walls	FAIR	C	VS	Restore all missing or deteriorated plaster	Remove, reconfigure as required for structural work and replace with gypsum board
TRIM	Wood door trim	GOOD	S	S	Same as above	Remove
CEILING	Flat plaster with border	GOOD	S	S	Restore all missing or deteriorated plaster	Remove for structural work, install modified replica
WINDOW	Three arched 18 light windows with metal casements	GOOD	VS	VS	Remove flaking paint by hand from metal surfaces. Prepare surfaces, prime, and paint	Replace windows on south and east walls, repair and reinstall cladding screens, remove window on north wall
LUMINAIRE	Fluorescent	GOOD	NC	NC	No recommendation	Remove
HVAC	Standard ferrous grille	GOOD	C	C	Restore existing ornamental metals	Remove
OTHER	Radiator	GOOD	C	C	Preserve, repair and re-use original radiator	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
	Wood shelving	GOOD	C	C	Preserve, repair and re-use original casework	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 290	MAIN STAIR HALL					
FLOOR	Travertine/Marble - field of rose marble with travertine accents	GOOD	VS	VS	Retain, repair, resurface, clean and polish marble finishes	Strip and clean, patch as required to match existing
WALL	Faux travertine plaster, "Moral" inscriptions in frieze	EXCELLENT	VS	VS	Restore all missing or deteriorated ornamental plaster	Clean, patch as required to match existing
	Murals - scenic representations, 14 panels "Tucson, May 1932"	EXCELLENT	VS	VS	Retain in place	Remove
TRIM	20 round and square columns of cast faux travertine plaster, with travertine base	EXCELLENT	VS	VS	Restore all missing or deteriorated ornamental plaster. Retain, repair, resurface, clean and polish finishes	Strip and clean, patch as required to match existing
	Balustrade - faux travertine, travertine base, top rail	EXCELLENT	VS	VS	Same as above	Same as above
	Door trim - ornate faux travertine	EXCELLENT	VS	VS	Same as above	Same as above
CEILING	Coffered, faux travertine plaster	EXCELLENT	VS	VS	Restore all missing or deteriorated ornamental plaster	Patch as required, clean
	Laylight - flat ornate leaded glass panels, 14 total, with wider ones at corners	GOOD - soiled	VS	VS	Preserve, repair, and re-use original flat laylights	Replace broken glass, clean

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ILLUMINARI	Emergency light, down lights Cove lights at barrel vault	GOOD	NC	NC	No recommendation	Replace with less obtrusive system
FIX V	Standard ferrous grille with integral steel shelf	GOOD	S	S	No recommendation Restore existing ornamental metals	Re-wire and re-lamp Repair, refinish as required, incorporate into new system
CHILL R	Vacuum outlets	GOOD to EXCELLENT	C	C	Same as above	Abandon in place

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVIEWED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 291A PUBLIC CORRIDOR						
NOTE: IN THE NEW DESIGN, NEW WALLS WILL BE ADDED TO THE NORTH AND SOUTH ENDS OF THIS CORRIDOR						
FLOOR	Rose marble slabs with travertine border	EXCELLENT	VS	VS	Retain, repair, resurface, clean and polish marble finishes	Strip and clean, patch as required to match existing
WALL	Faux travertine plaster above travertine wainscot	GOOD	VS	VS	Restore all missing or deteriorated ornamental plaster. Retain, repair, resurface, clean and polish travertine finishes	Strip and clean, patch as required to match existing
CEILING	Flat plaster coffers surrounded by faux-travertine plaster cornice	GOOD-EXCELLENT	S	SAYS	Restore all missing or deteriorated plaster	Clean, patch as required to match existing
TRIM	Piers and pilasters faux travertine plaster	GOOD	VS	VS	Same as above	Clean as required
	Door transom paneled wood	GOOD		VS	Restore deteriorated or disturbed interior wood elements	Repair and refinish
	Base travertine	GOOD	S	VS	Retain, repair, resurface, clean and polish finishes	Strip and clean, patch as required to match existing
	Door casing travertine	GOOD	VS	VS	Same as above	Same as above
DOOR	Paired, paneled door leaves	GOOD	VS	VS	Preserve, repair, and re-use original doors	Repair damage and deterioration and refinish, refurbish hardware

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
LUMINAIRE	Recessed downlights	GOOD	NC	NC	No recommendation	Replace with less obtrusive system

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOMS 291B, 291C PUBLIC CORRIDORS						
NOTE: IN THE NEW DESIGN, THE WEST WALLS WILL BE REMOVED TO JOIN THESE SPACES WITH 201. RECOMMENDATIONS REFER TO SURROUNDING WALLS AND ELEMENTS						
FLOOR	Rose marble slabs with travertine border	GOOD- EXCELLENT	VS	VS	Retain, repair, resurface, clean and polish marble finishes	Replace
WALL	Scored plaster above travertine wainscot	GOOD	VS	S	Restore all missing or deteriorated plaster. Retain, repair, resurface, clean and polish finishes	Replace finish to match new interior of gallery in Room 201
CEILING	Flat plaster	GOOD- EXCELLENT	S	S	Restore all missing or deteriorated plaster	Replace with gypsum board
TRIM	Cornice: plaster profiling and egg and dart molding	GOOD- EXCELLENT	S	VS	Same as above	Remove
	Door casings: travertine	GOOD	VS	VS	Retain, repair, resurface, clean and polish finishes	Remove
	Water fountain, travertine	GOOD	VS	VS	Retain, repair, resurface, clean and polish finishes Preserve, repair, and re-use original plumbing fixtures	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
	1 inchase cabinet door trim wood	EXCELLENT	C	S	Restore deteriorated or disturbed interior wood elements.	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 301	PERIODICALLY ROOM	NOTE: IN THE NEW DESIGN, ROOM IS SUBDIVIDED				
FLOOR	Barbershop linoleum	FAIR	C	C	Retain, repair, and clean original floor finishes	Remove
WALL	Flat plaster	GOOD	C	S	Restore all missing or deteriorated plaster	Remove existing and replace with gypsum board
Ceiling	Coffered plaster	GOOD		S	Same as above	Conceal with "I bar"
Lighting	Rectangular grids of many lights, with vent grilles and glass	POOR	VS	S	Preserve, repair, and re-use existing flat skylights	Remove
Shelves	Wood, with classical plasters	GOOD (SOME FAIR)	VS	VS	Retain, repair, and re-use original casework	Remove
Door	Paired wood door leaves, with glazing in monumental casing with carved ornament (to Room 300)	GOOD	VS	VS	Preserve, repair, and re-use existing wood doors	Remove
					Preserve, repair and retain original wood elements	
	Wood paneled (in north end of room)	FAIR		S	Preserve, repair, and re-use existing wood doors	Remove
Trim	Base: red marble	FAIR	S	S	Retain, repair, resurface, clean and polish marble finishes	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
FIX ME	Rectangular metal gullies	GOOD (some FAIR)	C	S	Restore existing interior ornamental metals.	Remove
VENTILATION FIXTURES	Brass, with caps	GOOD (2), POOR (1)	C	C	No recommendation	Remove
LUMINAIRE	Fluorescent lights	GOOD	NC	NC	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.I.R.)	REVISED RATING	RECOMMENDATIONS (B.I.R.)	ASIAN ART MUSEUM DESIGN
ROOMS 902, 904 TRUSTEE'S MEETING ROOM AND ENTER ROOM						
		NOTE: IN THE NEW DESIGN, ROOM IS SUBDIVIDED				
FLOOR	Carpet	FAIR	NC	NC	No recommendation	Remove
	12" square vinyl tiles	GOOD	NC	NC	No recommendation	Remove
WALL	Flat plaster	FAIR to GOOD		S	Restore all missing or deteriorated plaster	Remove and replace with gypsum board
CEILING	Flat plaster	GOOD	S	S	Same as above	Cancel with "T bar" and gypsum board
TRIM	Ceiling border profiled plaster	GOOD	S	S	Same as above	Remove
	Door casings profiled oak	GOOD, EXCELLENT	S	S	Restore deteriorated or disturbed interior wood elements	Remove
DOORS	Base profiled oak	GOOD		VS	Same as above	Remove
	Paneled oak	GOOD, EXCELLENT	S	S, VS	Preserve, repair, and re-use existing wood doors	Remove
WINDOWS	Wood casement	GOOD	S	VS	Restore existing windows Replace deteriorated wood sash and frame components in kind	Repair damaged or deteriorated wood, replace and recast

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
WAINSCOT	Panels oak	GOOD	S	VS	Restore deteriorated or disturbed interior wood elements	Remove
PAINTS	Coated metal and glass	EXCELLENT	S	VS	Restore existing flat skylights	Remove
VALUABLE OBJECT	Brass, with cap	VERY GOOD		C	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOMS 101, 105, 107, 109, 111, 122, 123, 124, 125/A/B/C, 126, 127/A/B, 191, 195, 197	STAFF LOUNGE AREAS, STORAGE ROOMS, OFFICE, AND CORRIDOR	NOTE: IN THE NEW DESIGN, 191 ADJUSTED, OTHERS REMOVED				
FLOOR	Battle ship linoleum (all rooms but 193)	POOR to GOOD	C	C	Retain, repair, and clean original floor finishes	Remove
WALL	12" square vinyl tiles	GOOD	NC	NC	No recommendation	Remove
	Flat plaster	FAIR to GOOD	C	C	Restore all missing or deteriorated plaster	Remove, and replace with gypsum board
CEILING	Flat plaster (new wall partitions)	GOOD	NC	NC	No recommendation	Remove and replace with gypsum board
	Flat plaster	FAIR to GOOD	C	C	Restore all missing or deteriorated plaster	Consent with gypsum board in 193, and "T bar" in other rooms
TRIM	Base, profiled wood	GOOD	C	S, C	Restore deteriorated or disturbed interior wood elements	Remove
	Base, flat wood (to new partition walls)	GOOD		NC	No recommendation	Remove
	Ceiling border/picture rail (in 122/124)	GOOD	C, S	S	Restore all missing or deteriorated plaster	Remove

ENTITY DATE ENTITY DESCRIPTION/ LOCATION/ EXTENT CONDITION RATING (B.E.R.) REVISED RATING (B.E.R.) RECOMMENDATIONS (B.E.R.) ASIAN ART MUSEUM DESIGN

DOORS	Door casing, profiled oak	GOOD	S	S	Restore deteriorated or disturbed interior wood elements	Remove
	Panched wood	FAIR to GOOD	S	S, C	Preserve, repair, and re-use existing wood doors	Remove
	Panched wood, with glazing (in 193)	FAIR to GOOD	S	C	Same as above	Remove
	Solid oak	GOOD	NC	NC	No recommendation	Remove
WINDOWS	Wood casement	FAIR to GOOD	S	S, VS	Restore existing windows. Replace deteriorated wood sash and frame components in kind	At exterior walls: repair damaged or deteriorated wood, replace and recoat; on light courts: replace with aluminum-clad wood units
	Profiled oak, wood casement	GOOD	S	S	Same as above	Repair damaged or deteriorated wood; recoat
	Profiled oak, wood casement, with VS, V24	GOOD	S	C	Restore existing flat skylights	Remove
	Profiled oak, wood casement, with VS, V24	GOOD	C	C	Preserve, repair, and re-use existing radiators	Remove
ROOFING	Profiled oak, wood casement, with VS, V24	GOOD	S	S	Reinforce, repair, and re-use original casework	Remove
	Profiled oak, wood casement, with VS, V24	GOOD	S	S	No recommendation	Remove
	Profiled oak, wood casement, with VS, V24	GOOD	S	S	No recommendation	Remove
	Profiled oak, wood casement, with VS, V24	GOOD	S	S	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOMS 308, 319, 121	STAFF RESTROOMS	NOTE: IN THE NEW DESIGN, THESE ROOMS WILL BE REMOVED				
FLOOR	1" porcelain hexagonal tiles	GOOD	S	VS	Retain, repair, and clean original floor finishes	Remove
WALL	Flat plaster	GOOD to EXCELLENT	C	C, S	Restore all missing or deteriorated plaster	Remove
CEILING	Flat plaster	GOOD	C	C, S	Same as above	Remove
WAINSCOT	Glazed tiles	FAIR to GOOD	S	VS	Clean and regrout	Remove
LAYERSIGHT	Metal, with 15 lights (in Room 308)	FAIR	S	S	Restore existing flat skylights	Remove
WINDOWS	Double-hung wood sash (in Rooms 319, 321)	FAIR	S	S	Restore existing windows Replace deteriorated wood sash and frame components in kind	remove
DOORS	Paneled, glazed	GOOD		S	Preserve, repair, and re-use existing wood doors	Remove
TOILET STALLS AND URINAL	Partitions: marble	EXCELLENT	S	VS	Retain, repair, resurface, clean and polish marble surfaces	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ELEMENTS	Doors: paneled wood	GOOD to EXCELLENT	S	VS	Preserve, repair, and re-use existing wood doors	Remove
	Lockets: porcelain	GOOD	C	S	Preserve, repair, and re-use original plumbing fixtures	Remove
	Urinal: porcelain (in Room 308)	VERY GOOD	C	VS	Same as above	Remove
	Four fluorescent globes (in Rooms 319, 321)	POOR to GOOD	NC	NC	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING: (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOMS 310A/B, 316A/B, 318A/B/C	ADMINISTRATIVE OFFICES	NOTE: IN THE NEW DESIGN, THESE ROOMS WILL BE RECONFIGUR- ED				
FLOOR	12" vinyl tiles	GOOD	NC	NC	No recommendation	Remove
WALL	Carpet	FAIR	NC	NC	No recommendation	Remove
	Flat plaster	POOR to FAIR	C	S	Restore all missing or deteriorated plaster	Remove and replace with gypsum board
CEILING	Gypsum board (new partitions)	FAIR to GOOD	NC	NC	No recommendation	Remove and replace with gypsum board
	Flat plaster	POOR to GOOD	S	C, S	Restore all missing or deteriorated plaster	Remove and replace with gypsum board or exposed structure
WAINSCOT	Panched oak	GOOD	S	VS	Restore deteriorated or disturbed interior wood elements	Remove
	Ceiling trim, profiled plaster	GOOD	S	S	Restore all missing or deteriorated plaster	Remove
TRIM	Door casings, profiled wood	GOOD	S, VS	S	Restore deteriorated or disturbed interior wood elements	Remove
	Base, profiled wood	FAIR to GOOD	C	VS, S	Same as above	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
WINDOWS	Base, flatwood (on new partitions)	FAIR to GOOD	NC		No recommendation	Remove
	Wood casement	GOOD	S	VS	Restore existing windows. Replace deteriorated wood sash and frame components in kind	Repair damaged or deteriorated wood ; replace and recoat
DOORS	Panel door	GOOD	S	S	Preserve, repair, and re-use existing wood doors	Remove
PARTITIONS	Wood and file glass in Room 310A	FAIR	NR	NC	No recommendation	Remove
	Wood	FAIR	NR	NC	No recommendation	Remove
LIGHTS	Fluorescent lights	GOOD	NC	NC	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM #5	AT-AFF WOMEN'S DRESSING ROOM	NOTE: IN THE NEW DESIGN, THIS ROOM WILL BE REMOVED				
FLOOR	Vinyl composition tiles	GOOD	NC	NC	No recommendation	Remove
WALL	Flat plaster	GOOD	C	C	Restore all missing or deteriorated plaster	Remove
CEILING	Flat plaster	EXCELLENT	C	C	Same as above	Remove
DOORS	Paneled wood	GOOD	S	C, S	Preserve, repair, and re-use existing wood doors	Remove
TRANSOM	Fixed windows, wood	GOOD		S	Restore deteriorated or disturbed interior wood elements	Remove
LAVATORIES	Poreclan	GOOD	S	C	Preserve, repair, and re-use original plumbing fixtures	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOMS 3RD, 4TH	REPORT ROOM, MUSIC ROOM	NOTE: IN THE NEW DESIGN, THESE ROOMS WILL BE RECONFIGUR- ED				
11 Floor	Corridor (Room 318D)	POOR	NC	NC	No recommendation	Remove
12 Floor	Barclay building	GOOD	C	C	Retain, repair, and clean original floor finishes	Remove
13 Floor	Corridor	GOOD	C	S	Restore all missing or deteriorated plaster	Remove, replace with gypsum board
14 Floor	Corridor	FAIR	S	S	Same as above	Conceal with "T-bar"
15 Floor	Corridor	GOOD	S	S	Preserve, repair, and re-use existing flat skylights	Remove
16 Floor	Corridor	POOR	NC	NC	Retain, repair, and re-use original castwork	Remove
17 Floor	Corridor	GOOD	C	C	No recommendation	Remove
18 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
19 Floor	Corridor	GOOD	C	C	No recommendation	Remove
20 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
21 Floor	Corridor	GOOD	C	C	No recommendation	Remove
22 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
23 Floor	Corridor	GOOD	C	C	No recommendation	Remove
24 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
25 Floor	Corridor	GOOD	C	C	No recommendation	Remove
26 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
27 Floor	Corridor	GOOD	C	C	No recommendation	Remove
28 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
29 Floor	Corridor	GOOD	C	C	No recommendation	Remove
30 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
31 Floor	Corridor	GOOD	C	C	No recommendation	Remove
32 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
33 Floor	Corridor	GOOD	C	C	No recommendation	Remove
34 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
35 Floor	Corridor	GOOD	C	C	No recommendation	Remove
36 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
37 Floor	Corridor	GOOD	C	C	No recommendation	Remove
38 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
39 Floor	Corridor	GOOD	C	C	No recommendation	Remove
40 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
41 Floor	Corridor	GOOD	C	C	No recommendation	Remove
42 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
43 Floor	Corridor	GOOD	C	C	No recommendation	Remove
44 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
45 Floor	Corridor	GOOD	C	C	No recommendation	Remove
46 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
47 Floor	Corridor	GOOD	C	C	No recommendation	Remove
48 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
49 Floor	Corridor	GOOD	C	C	No recommendation	Remove
50 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
51 Floor	Corridor	GOOD	C	C	No recommendation	Remove
52 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
53 Floor	Corridor	GOOD	C	C	No recommendation	Remove
54 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
55 Floor	Corridor	GOOD	C	C	No recommendation	Remove
56 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
57 Floor	Corridor	GOOD	C	C	No recommendation	Remove
58 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
59 Floor	Corridor	GOOD	C	C	No recommendation	Remove
60 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
61 Floor	Corridor	GOOD	C	C	No recommendation	Remove
62 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
63 Floor	Corridor	GOOD	C	C	No recommendation	Remove
64 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
65 Floor	Corridor	GOOD	C	C	No recommendation	Remove
66 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
67 Floor	Corridor	GOOD	C	C	No recommendation	Remove
68 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
69 Floor	Corridor	GOOD	C	C	No recommendation	Remove
70 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
71 Floor	Corridor	GOOD	C	C	No recommendation	Remove
72 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
73 Floor	Corridor	GOOD	C	C	No recommendation	Remove
74 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
75 Floor	Corridor	GOOD	C	C	No recommendation	Remove
76 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
77 Floor	Corridor	GOOD	C	C	No recommendation	Remove
78 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
79 Floor	Corridor	GOOD	C	C	No recommendation	Remove
80 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
81 Floor	Corridor	GOOD	C	C	No recommendation	Remove
82 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
83 Floor	Corridor	GOOD	C	C	No recommendation	Remove
84 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
85 Floor	Corridor	GOOD	C	C	No recommendation	Remove
86 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
87 Floor	Corridor	GOOD	C	C	No recommendation	Remove
88 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
89 Floor	Corridor	GOOD	C	C	No recommendation	Remove
90 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
91 Floor	Corridor	GOOD	C	C	No recommendation	Remove
92 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
93 Floor	Corridor	GOOD	C	C	No recommendation	Remove
94 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
95 Floor	Corridor	GOOD	C	C	No recommendation	Remove
96 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
97 Floor	Corridor	GOOD	C	C	No recommendation	Remove
98 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove
99 Floor	Corridor	GOOD	C	C	No recommendation	Remove
100 Floor	Corridor	GOOD	C	C	Retain, repair, and re-use original castwork	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/TEXT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
DOORS	Casing border profiled plaster	EXCELLENT, GOOD	S	S	Restore all missing or deteriorated plaster	Remove
	Paneled oak (Room 318D to 392)	GOOD	S	VS	Preserve, repair, and re-use existing wood doors	Remove
	Paneled oak door leaves, glazed (Room 320 to 318D)	GOOD	S	VS	Same as above	Remove
WINDOWS	Paneled oak (Room 320 to 392)	VERY POOR		VS	Same as above	Remove
	Oak casements	GOOD	S	VS	Restore existing windows Replace deteriorated wood sash and frame components in kind	Repair or replace deteriorated wood, reglaze and recoat
WAINSCOT (above shelves)	Paneled oak	GOOD	VS	VS	Restore deteriorated or disturbed interior wood elements	Remove
HVAC	Steel radiators	GOOD	C	C	Preserve, repair, and re-use original radiators	Remove
LUMINAIRE	Fluorescent lights	GOOD	NC	NC	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
NOTE: IN THE NEW DESIGN, 4 W'-ALL IS ADDED TO SUBSIDE THE SPACE						
FLOOR	ELEVATOR LOBBY	EXCELLENT	VS	VS	Retain, repair, resurface, clean and polish finishes	Cover with carpet
WALL	Plaster with light masonry scoring	EXCELLENT	VS	S	Restore all missing or deteriorated plaster	Replace with gypsum board
Plaster and Masonry	Small plaster surfaces	EXCELLENT	VS	VS	Restore all missing or deteriorated plaster	Remove
Plaster	Small plaster	EXCELLENT	S	S	Same as above	Replace with flat gypsum board
Wood	Large plaster and wood doors	EXCELLENT	VS	VS	Preserve, repair, and reuse existing wood doors	Remove
Wood	Small plaster and wood	EXCELLENT	S	S	Restore existing windows	Remove
Wood	Small plaster and wood	EXCELLENT	S	S	Replace deteriorated wood sash and frame components in kind	Remove
Wood	Small plaster and wood	EXCELLENT	S	S	Restore, repair, and reuse original artwork	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
TRIM	Door casings: profiled oak	GOOD TO EXCELLENT	VS	VS	Restore deteriorated or disturbed interior wood elements	Remove
	Base: travertine	EXCELLENT	S	S	Retain, repair, resurface, clean and polish marble finishes	Remove
	Base: black vinyl	VERY GOOD	S	NC	Retain, repair, and clean original wall surfaces	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOMS 192, 192-A PUBLIC CORRIDORS						
NOTE: IN THE NEW DESIGN, THESE ROOMS ARE HIGHLY ALTERED						
FLOOR	Terrazzo field with travertine border	GOOD	VS	VS	Retain, repair, resurface, clean and polish marble finishes	Cover with carpet
WALL	Plaster with light masonry scoring	GOOD (FAIR IN PLACES)	S	VS	Restore all missing or deteriorated plaster.	Remove and replace with gypsum board
CEILING	Flat plaster	GOOD (FAIR IN PLACES)	S	S	Same as above	Cover with gypsum board
CEILING	Perforated plaster ceiling border	GOOD	S	S	Same as above	Remove
CEILING	Perforated plaster ceiling	GOOD, POOR ELEMENT	S	VS	Restore deteriorated or disturbed interior wood elements	Remove
CEILING	Perforated plaster ceiling	GOOD	S	VS	Retain, repair, resurface, clean and polish surfaces	Remove
CEILING	Perforated plaster ceiling	GOOD, POOR ELEMENT	S	S	Restore all missing or deteriorated interior wood elements	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
WINDOWS	Oak double hung sash	EXCELLENT	S	VS	Restore existing windows. Replace deteriorated wood sash and frame components in kind	Replace with aluminum clad wood units.
HVAC	Steel radiators	GOOD	C	C	Preserve, repair, and re-use original radiators	Remove
LUMINAIRE	Fluorescent lights	GOOD	NC	NC	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
Room 104	P-455-467E-W-4N	NOTE: IN THE NEW DESIGN, THIS CORRIDOR IS ELIMINATED				
FLOOR	12" square vinyl tiles	GOOD	NC	NC	No recommendation	Remove
WALL	Flat plaster	GOOD	C	S	Restore all missing or deteriorated plaster	Remove
CEILING	Flat plaster	EXCELLENT	C	S	Same as above	Cover with gypsum board
DOOR	Bay window look	GOOD	C	S	Restore deteriorated or disturbed interior wood elements	Remove
STAIRS	Exterior concrete stairs	VERY GOOD	S	AS	Same as above	Remove
	Handrails	VERY GOOD	S	AS	Preserve, repair, and re-use existing wood doors	Remove
Landscaping (Hill)	Plantings, concrete paths	GOOD		C	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/ENTRANCE	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOMS	PUBLIC ELEVATOR	NOTE: THIS IS REMOVED IN THE NEW DESIGN				
CAR AND DOORS	All metal	GOOD	NC	NC	No recommendation	Remove
DOOR (in basement)	Telescoping, metal	GOOD		C	Identify, retain and re-use if possible original and period building service components	Remove
TRANSOM (first to third floors)	Paneled oak	GOOD to EXCELLENT		VS	Restore deteriorated or disturbed interior wood elements	Remove
TRANSOM BAR (first to third floors)	Carved wood	GOOD to EXCELLENT		VS	Same as above	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION, EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM E2	PUBLIC ELEVATOR	NOTE: E2 IS REMOVED IN THE NEW DESIGN				
FLOOR	12" vinyl tiles	FAIR	C	NC	No recommendation	Remove
WALL	Wood veneer stained oak	GOOD	S	VS	Restore deteriorated or disturbed interior wood elements	Remove
CEILING	Wood	GOOD	NC	NC	No recommendation	Remove
	Wood (stained oak)	EXCELLENT	S	VS	Restore deteriorated or disturbed interior wood elements	Remove
DOORWAY	Wood frame	EXCELLENT	NC	C	No recommendation	Remove
WINDOW	Wood framed double sliding doors	FAIR POOR	S	VS	Preserve, repair, and reuse existing wood doors	Remove
STAIRCASE	Concrete frame	GOOD	S	S	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/TEXT	CONDITION	RATING (B E R)	REVISED RATING	RECOMMENDATIONS (B E R)	ASIAN ART MUSEUM DESIGN
OTHER	Mounted sign "Elevator" in gold leaf over outer doors	GOOD	S	C	Preserve existing signage in situ	
	Peard call buttons outside	GOOD	C	C	Identify, retain and re-use if possible original and period building service components	Remove
	Original manual operating hardware rotary handle	GOOD	S	S	Same as above	
TRANSOM (first to third floors)	Pancked oak	GOOD to EXCELLENT		VS	Restore deteriorated or disturbed interior wood elements	Remove
TRANSOM BAR (first to third floors)	Carved wood	GOOD to EXCELLENT		VS	Same as above	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 113	STAFF ELEVATOR	NOTE: EJS REMOVED IN THE NEW DESIGN				
FLOOR	Unfinished wood	FAIR	S	C	Identify, retain and re-use if possible original and period building service components	Remove
WALLS	Re-clad in stone masonry	FAIR	C	C	Same as above	Remove
FLOOR	Re-clad in stone masonry	FAIR	C	C	Same as above	Remove
ROOFING	New roof system consisting of steel joists, steel deck, and waterproofing membrane	GOOD	S	S	Same as above	Remove
ROOFING	Re-clad in stone masonry	GOOD	S	S	Same as above	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 5101	MONUMENTAL STAIRCASE					
FLOOR	Travertine treads, risers and landings	GOOD to EXCELLENT	VS	VS	Retain, repair, resurface, clean and polish marble finishes	Strip and clean, patch as required to match existing
WALL	Faux travertine plaster, raised ashlar pattern/flat ashlar above	GOOD to EXCELLENT	VS	VS	Restore all missing or deteriorated plaster	Clean, patch as required to match existing
TRIM	Handrail - bronze, at center of staircase	EXCELLENT	VS	VS	Restore existing interior ornamental metals	Strip and clean, patch as required to match existing
	Base - travertine, continuous raised base along sides of stairs	GOOD to EXCELLENT	VS	VS	Retain, repair, resurface, clean and polish marble finishes	Patch as required and clean
CEILING	Vaulted ornamental faux travertine plaster, hexagonal coffers in barrel vault with floral center ornament, stenciled faux-travertine plaster at lower level barrel vault	EXCELLENT	VS	VS	Restore all missing or deteriorated ornamental plaster	Clean, patch as required to match existing
LUMINAIRE	Downlights in four ceiling coffers	GOOD	NC	NC	No recommendation	Replace with less abrasive fixture
	Emergency light	GOOD	NC	NC	No recommendation	Replace with less abrasive fixture
	Uplights at niches	GOOD	NC	NC	No recommendation	Remove
	Concealed fluorescent uplights, illuminating barrel vault	GOOD	NC	NC	No recommendation	Rewire and relamp

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
CEILING	Leaving, bunches at stair landings	GOOD	VS	VS	Retain, repair, resurface, clean and polish marble finishes	Strip and clean; patch as required to match existing

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 5102	STAIRCASE	NOTE: 5102 IS REMOVED IN THE NEW DESIGN				
FLOOR	Rose marble treads	GOOD	S	S	Retain, repair, resurface, clean and polish marble finishes	Remove
	Cast iron staircase - rose marble treads, solid paneled risers, ornate stringer	GOOD	S	S	Same as above for marble treads. Restore existing interior ornamental metals	Remove
WALL	Scored plaster	GOOD	S	S	Restore all missing or deteriorated plaster	Remove
TRIM	Balustrade - cast iron with wood handrail, profiled round floral decorative elements	GOOD	S	S	Restore existing interior ornamental metals	Remove
	Door trim - travertine	GOOD	S	S	Retain, repair, resurface, clean and polish marble finishes	Remove
CILING	Flat plaster with border	GOOD	S	S	Restore all missing or deteriorated plaster	Remove
	Flat plaster, smooth finish	GOOD	C	C	Same as above	Remove
DOORS	Two-panel wood door, solid/plazed	FAIR to GOOD	S	S	Preserve, repair, and re-use existing wood doors	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
WINDOW	Double hung wood window	GOOD	S	S	Restore existing windows. Replace deteriorated wood sash and frame components in kind.	Remove
FURNITURE	Fluorescent and Incandescent fixtures	GOOD	NC	NC	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B E R)	REVISED RATING	RECOMMENDATIONS (B E R)	ASIAN ART MUSEUM DESIGN
ROOMS S101, S301	STAIRCASES	NOTE: S101 AND S301 REMOVED IN THE NEW DESIGN				
WALL	Plaster	GOOD	C	C	Restore all missing or deteriorated plaster	Remove
CEILING	Plaster	GOOD	C	C	Same as above	Remove
TRIM	Base, profiled wood	GOOD	C	C	Restore deteriorated or disturbed interior wood elements	Remove
WINDOWS	4 over 4 metal sash double hung, with wire sash (S103)	GOOD	S	S	Remove flaking paint by hand from metal surfaces, prepare surfaces, prime and paint	Remove
	Double hung wood sash (S301)	GOOD	C	C	Restore existing windows Replace deteriorated wood sash and frame components in kind	Remove
STAIRCASES	Cast iron, with wood rails, profiled newel posts	GOOD	C	VS	Restore existing interior ornamental metals	Remove
DOOR	Wood paneled (in S301)	FAIR	S	C	Preserve, repair, and re-use existing wood doors	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
LUMINAIRE	Incandescent, naked bulb on chain	GOOD	S	C	No recommendation	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM 5104	AT-ARC-ASE	NOTE: THIS AT-ARC-ASE IS REMOVED IN THE NEW DESIGN				
FLOOR	Rose marble treads, cast iron stringers and risers	GOOD	S	VS	Retain, repair, resurface, clean and polish marble finishes. Restore existing interior ornamental metals	Remove
	Travertine treads and landings on metal stair, floor 1 to 2, travertine stairs, floor 1	GOOD - bottom run discolored with red pigment	VS	S	Retain, repair, resurface, clean and polish finishes	Remove
	Terrazzo/marble - floor on landing, terrazzo with travertine border	GOOD	VS	VS	Same as above	Remove
WALL	Flat plaster, smooth finish	GOOD	C	S	Restore all missing or deteriorated plaster	Remove
TRIM	Balustrade - cast iron, decorative rectilinear, plain solid steel stringer, open metal risers floor 2 to 3	GOOD	S	VS	Restore existing interior ornamental metals	Remove
	Handrail - wood	GOOD	S	S	Restore deteriorated or disturbed interior wood elements	Remove
	Window trim - flat wood	GOOD	C	S	Same as above	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
ROOM STY	MAIN STAIRS	NOTE: STAIRS REMOVED; ZONE BECOMES PART OF EACH FLOOR				
FLOOR	1 Level - concrete/vinyl	GOOD	C/NC	C/NC	Retain, repair, and clean original floor finish	Remove
	2 Level - vinyl/marble	GOOD - several patched areas at marble	NC/S	NC/S	Retain, repair, and clean original floor finish Replace in-kind where required	Remove
	3,4 Levels - marble panels	GOOD - several patched areas	S	S	Same as above	Remove
	5,6,7 Levels - glass panels	GOOD - several patched areas	S	S	Same as above	Remove
WALL	Level 1 through 7 - flat plaster, smooth finish	FAIR	C	C	Restore all missing or deteriorated plaster	Remove
TRIM	Level 1 through 7 - window trim - plain wood stools	GOOD	C	C	Restore deteriorated or disturbed interior wood elements	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
CEILING	Level 1 through 3 - marble floor above	GOOD	S	S	See recommendations for floor materials above	Remove
	Level 4 through 6 - glass floor above		S	S		
	Level 7 - tile plaster, smooth finish		C	C	Restore all missing or deteriorated plaster	
	Level 1 - wood access - and hollow metal floor	GOOD	C/N/C	C/N/C	Preserve, repair and re-use existing wood doors	Remove
FLOOR	Level 2 - stack elevator original glass door		S	S	Same as above	Remove
	2 floor level solid glazed door		S	S	Same as above	Remove
	2nd wood floor door		C	C	Same as above	Remove
	Level 3 through 7 - solid floor glass door		S	S	Same as above	Remove
	7th wood floor door		S	S	Same as above	Remove
WALL	Level 1 - wood floor, wood access, wood wall	GOOD	S	S	Restore existing windows. Replace deteriorated wood sash and frame components, as kind	Repair or replace deteriorated wood, replace and repaint, most windows covered on the interior by new walls
	Level 2 - wood floor, wood access, wood wall	GOOD	S	S	Same as above	Repair or replace deteriorated wood, replace and repaint, most windows covered on the interior by new walls
	Level 3 - wood floor, wood access, wood wall	GOOD	S	S	Same as above	Repair or replace deteriorated wood, replace and repaint, most windows covered on the interior by new wall
	Level 4 - wood floor, wood access, wood wall	GOOD	S	S	Same as above	Repair or replace deteriorated wood, replace and repaint, most windows covered on the interior by new wall

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION/EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
LUMINAIRE HVAC	Levels 2,7 - double hung metal window	GOOD	S	S		Repair or replace deteriorated elements, repaint and reglaze most windows concealed on the interior by new walls
	Level 1 through 7 - fluorescent fixture	GOOD	NC	NC	No recommendation	Remove
	Level 1 through 7 - cantilevered radiator	GOOD	S	S	Stabilize & repair original materials, components, finishes and spaces	Remove
OTHER	Level 1 through 7 - stack assembly (metal stair with marble treads, risers and steel railing)	GOOD	VS	VS	Stabilize & repair original materials, components, finishes and spaces	Remove
	Dumbwaiter	GOOD	VS	S	Stabilize & repair original materials, components, finishes and spaces	Remove

ENTITY TYPE	ENTITY DESCRIPTION/ LOCATION, EXTENT	CONDITION	RATING (B.E.R.)	REVISED RATING	RECOMMENDATIONS (B.E.R.)	ASIAN ART MUSEUM DESIGN
Room 412	NEWSPAPER STACKS	NOTE: STACKS REMOVED, STACKS ALTERED				
11100R	Level 1 - concrete slabs	GOOD	C	C	Retain, repair, and clean original floor finish	Remove
	Level 2, 3 - glass slabs in frame	GOOD	S	C	Same as above. Replace in- kind where required	Remove
	Level 4 - white marble slabs in frame	GOOD	S	S	Same as above	Remove
11100L	1st floor	GOOD	C	S	Restore all missing or deteriorated plaster	Remove and replace with gypsum board
11100R	Floor 1 to 4 - panel wood joists	GOOD	S	VS	Restore existing windows Replace deteriorated wood sash and frame components in kind	Remove south and east windows, enlarge openings and install new doors; repair or replace deteriorated wood on north window, replace and repaint
11100L	Level 4 - existing wood joists and floor joists	GOOD	S	VS	Stabilize & repair original materials, components, finish (wood panel)	Remove
11100R	Level 4 - existing wood joists and floor joists	GOOD	S	VS	Stabilize & repair original materials, components, finish (wood panel)	Remove

TRAVERTINE, FAUX-TRAVERTINE PLASTER, AND PAUL E. DENIVELLE

Most of the monumental interior spaces in the library -- Rooms 101, 191, 190, 192, 193, S101, 200, 290, and 291A -- are finished primarily in two materials, travertine and faux-travertine plaster. Travertine is a buff or ivory colored limestone with irregular voids, and faux-travertine plaster is an imitation material that matches it in color and texture. Upon completion of the library, the architect Arthur Brown, Jr. commented in an article that "The two materials are cleverly combined and the impression of color is extremely satisfactory. The decoration is in relief without introduction of applied color, allowing the full effect of the light and shade, and producing a result of great unity." (1) In general, real travertine is used for the elements in these rooms that receive the greatest wear (floor slabs, wainscoting, staircase treads, and doorway trim), while faux-travertine plaster is used for large wall and ceiling surfaces, including ornamental detail. Most of the voids have been filled with color-matched mortar in the floor slabs, while in other elements the voids remain unfilled.

The decision to use faux-travertine plaster in the Main Library had its roots in the construction of New York City's Pennsylvania Station, completed in 1910. There, the interior was intended to be finished in Roman travertine, but the spaces were so vast that this was not practical. The architects, McKim, Mead, and White, commissioned Paul E. Denivelle to develop an imitation travertine that would substitute for real travertine for most wall surfaces and ornament. Denivelle was the president of the Denivelle Hydraulic Composite Stone Company of New York. For Pennsylvania Station he developed a decorative plaster that was molded with random depressions in the surface closely simulating the surface quality of unfilled travertine. (2, 3)

A few years after the completion of Penn Station, Denivelle was brought west to San Francisco to work on the city's world's fair, the Panama Pacific International Exposition (PPIE). The architectural firm of McKim, Mead and White was on the fair's guiding architectural commission, and was responsible for designing its most important court facade, the Court of the Universe. An architect from McKim, Mead and White's office suggested that artificial travertine be used for the entire world's fair complex. Paul Denivelle was then commissioned to head the fair's Department of Travertine Texture and to execute the wall surfaces, balustrades, fountains and much of the sculpture in faux-travertine plaster. (4)

Denivelle stayed in San Francisco to perform more work of this nature. He first developed the artificial granite for the interior of San Francisco's City Hall. (5) At

about the time that structure was completed he was commissioned to execute the faux-travertine plaster for the interior of Main Library. (6) The library's architect, George Kelham, was closely familiar with Deniville's work at the PPIE, for Kelham had served on the fair's architectural commission and had designed its Court of Palms. (7)

Stylistically, as well as in their use of materials, the interior of Pennsylvania Station, the exterior of the PPIE, and the interior of the Main Library had much in common. The railroad station was inspired by the Roman Baths of Caracalla, and the coloration and classical style of the PPIE was also meant to convey a sense of antiquity. The monumental rooms of the Main Library are also classical and share the same buff or ivory color. Continuity between adjoining rooms -- both in color and architectural treatment -- were important design considerations in Pennsylvania Station and in the San Francisco Main Library.

NOTES

1. Arthur Brown, Jr. "The New San Francisco Public Library," in *The Architect and Engineer* 49 (April, 1917), p. 41.
2. McKim, Mead and White Papers, New-York Historical Society, New York. At the end of 1910 and the beginning of 1911 Deniville's company billed the architects \$132,028 for work performed on Pennsylvania Station. Information conveyed via telephone by Mary Beth Betts, Curator of Architecture, to William Kostura, January, 1998.
3. New York City Directory, 1909.
4. Gray Brechin, "Sailing to Byzantium: The Architecture of the Fair," in Burton Benedict, ed., *The Anthropology of World's Fairs* (Berkeley, CA: The Lowie Museum of Anthropology, 1983), pp. 101-102; Louis Christian Mullgardt, *The Architecture and Landscape Gardening of the Exposition* (San Francisco: Paul Elder and Co., 1911), pp. 5-6.
5. Michael R. Corbett, "National Register of Historic Places Inventory-Nomination Form: San Francisco Civic Center (San Francisco: 1974), Statement of Significance, Continuation Sheet 14.
6. Brown, p. 41.
7. Mullgardt, pp. 5-6.



V. MUSEUM PROJECT DESIGN

MUSEUM PROJECT DESIGN

PROJECT DESCRIPTION

The Asian Art Museum project will adapt the Old Main Library to accommodate the requirements of the museum operations, including the types and arrangements of spaces, the square footage of the building, the structural performance anticipated in earthquakes, and the environmental control systems. There will be extensive reconfiguration of the interior of the building and prominent changes to the exterior appearance. The project will also include overall rehabilitation of existing systems and elements which remain.

The existing Asian Art Museum in Golden Gate park has 90,000 gross square feet of space; the renovated library will offer 180,000 gross square feet. The existing building in Golden Gate Park has 73,000 square feet of program area, while the renovated building in the Civic Center will have 123,000 square feet. An addition is planned east of the existing Old Main Library at some time in the future; it will have 55,000 gross square feet, bringing the final new museum size to 235,000 gross square feet.

The programmatic breakdown of the design for the new museum, in net square feet, is as follows:

Galleries	36,500
Public Areas	24,500
Service	18,000
Art Storage	12,000
Administration	10,500
Library	4,000
Education	4,000
Conservation/Photography	6,000
Retail	3,500
Cafe	3,500

DESIGN AT EXTERIOR

Site Elements

A new dining terrace will be constructed on the south side of the building, from the existing Fulton Street entrance to the east end of the south wing. Along with the

terrace, there will be new ramps to provide accessible paths to the terrace and doors on the south elevation. On the east side of the building, where the Library Annex formerly stood, a driveway, loading dock, truck entrance, emergency generator room (mostly underground) and basement-level addition to the building will be constructed. On the west elevation, there will be some changes to ramps and walkways, and two Chinese lion sculptures will be mounted on existing stone pedestals. The areas which are now landscaped will be enhanced with additional landscaping; the existing trees will remain. A new Shanghai Garden will be created east of the south wing of the building.

Exterior Architectural Summary

The greatest change to the exterior of the building will be the construction of a roof screen on the west elevation, wrapping around part of the north and south elevations. This roof screen will have the appearance of a hipped metal roof. It will conceal new penthouses and equipment on the roof for the new mechanical system and new elevators. The new roof screen will rise about 16 feet above the top of the parapet on the west elevation, with a transition to a lower height along most of its length on the north and south elevations.

Other exterior changes will include the removal of the Leo Lentelli sculptures on the west elevation, enlargement of existing windows to accommodate new doors on the north and south elevations, and the alteration of the base of the exterior wall to incorporate a moat for the structural base isolation system. Some existing windows will be made blind by construction of new walls on the interior side of them, but this will be detailed in a manner which will minimize the visual impact of the change. The new central court and primary stair, which are described below, will be visible on the east elevation.

DESIGN AT INTERIOR

Interior Architectural Summary

The major interior change to the building will be the creation of a new interior central court, or atrium. This skylit space on the first floor will occupy the full height of the two existing light courts, as well as the existing space in between on the first floor. Existing Stairs S012 and S104 will be demolished, along with Elevators E2 and E3 and the existing rooms which lie between the footprint of Room 200 and the footprints of the north and south wings. After entering through the existing lobby, visitors will walk to either side of the existing ramp 100 to reach the new central court. The focal point of the new museum, this will be the

gathering space for visitors, giving access to the upper floor galleries at its southeast corner, as well as the museum store, special exhibition galleries, classrooms and a cafe on the first floor. Along the south side of the court, the primary stair of the new museum will rise, terminating at the east end of the south wing on a new third floor level. A new elevator will be built on the south side of Room 200, serving all public floors. Visitors will enter the permanent galleries from the new stair at the south side of the second floor, proceeding through the south wing to the west side of the building and then through the west side to the north wing, where they will take an elevator or an internal stair up to the new third (existing second) floor. On the third floor, they will go from the east end of the north wing to the west side of the building and then through the south wing to the termination of the new primary stair, which they will take back to the central court.

The new third floor will be located about half way between the existing second floor and the existing third floor. In Rooms 201 and 210, it will be held back from the exterior walls about four feet to avoid marring the exterior appearance of the windows. Where the main stack ST1 is now located, the existing book stacks will be removed and the foundation will be excavated to the basement level, so that the basement through new third floor levels can be extended into the space.

Other major features of the renovation will include removal of the Piazzi murals in Room 290 to allow openings which will look into the new central court; art will be displayed in special cases in these openings. The existing arched windows on the north wall of Room 210 will be replaced by a series of openings into the new central court on the second and new third floor levels. Room 200 will be used for special events and temporary exhibits; the new third floor will not extend into this space.

The existing third floor (new fourth floor) will be reconfigured completely for administration. The basement will be reconfigured likewise for service, storage and conservation spaces. There will also be reconfiguration of first floor spaces other than the entry sequence.

Interior Structural Summary

The Asian Art Museum has required that in an earthquake of 8.3 magnitude on the Richter Scale (the measurement of the 1906 quake), loss or damage be limited to one percent of the collection. To meet this standard, the entire building will be placed on rubber isolators at the foundation level. The isolators will allow the building to remain nearly stationary when the earth moves, greatly reducing the destructive energy which can enter the structure. In addition, a series of concrete

shear walls will be added to the building. These are located in each of the corners of the building and in certain interior walls. Other elements of the building will be upgraded seismically, including the exterior stone, which will be tied to new concrete and steel elements where needed.

Interior Building Systems and Life Safety Summary

The museum will have an entirely new mechanical system. The existing steam heating system, which is connected to the City's Civic Center steam plant across McAllister Street, will be removed, along with the existing ventilation system. New gas-fired boilers and electrically-powered chillers will be built on the roof, along with fan rooms to supply a new system of ducts which will heat, cool, and control humidity throughout the building. The plumbing, electrical, alarm and telecommunications systems will be entirely new. Fire sprinklers will serve the whole building, with special systems in the galleries. Four new enclosed exit stairs will lead to the exterior of the building.

PRELIMINARY ASSESSMENT: IMPACT OF ASIAN ART MUSEUM DESIGN ON HISTORIC RESOURCES, OLD MAIN LIBRARY

Following is the current evaluation of the effect of the new design for the Asian Art Museum on the historic resource of the Old Main Library. This assessment is based on the current drawings from the design development phase. This assessment evaluates each major aspect of the proposed design, describing the parts of the building it would affect, and what changes it would make. To evaluate each aspect of the design, the Secretary of the Interior's *Standards for Rehabilitation and Guidelines for Rehabilitating Historic Buildings* are applied. These federal rules, prepared under the National Historic Preservation Act, are the most commonly applied measures for judging rehabilitation projects. The *Standards* are a short, 10-point list of general concepts, while the *Guidelines* are a much longer document which gives more detailed examples of how to apply the *Standards* to specific building elements. This assessment cites relevant language from the *Standards* or *Guidelines* and describes the approach taken for each element in the design for the new museum. The evaluation provides as background the rating for each elevation, space or element given the Historic Structure Report (HSR) for the Asian Art Museum by Page & Turnbull.

The assessment also evaluates each design aspect under Article 10 of the *Planning Code of the City and County of San Francisco*. Article 10 provides certain historic preservation procedures for review of building permit applications. It requires owners of designated landmark buildings and buildings in historic districts to obtain a Certificate of Appropriateness in order to get a building permit. The Planning Commission, the Planning Department and the Landmarks Preservation Advisory Board review applications to determine whether a Certificate of Appropriateness is to be issued. Section 1006.7 of the Planning Code requires the review to "be guided by" a series of standards. The relevant standards, mostly from Section 1006.7 (c), are cited below. Article 10, Appendix J designates the Old Main Library as part of the Civic Center Historic District, and designates certain interior spaces and features (which are listed below) for preservation procedures. Article 10, Appendix J, Sec. 9 (b) (2), provides additional criteria for review of applications for Certificates of Appropriateness for the Civic Center district, which are also cited below where applicable. Article 10, Appendix J, Section 8 (a) states that "all governmental bodies" are to cooperate to ensure that the alterations of buildings in the district comply with the Secretary's *Standards*, but the *Standards* are not mentioned in the last column because the information is available in the neighboring column.

Location: Exterior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's <i>Standards</i>	Article 10
West, South, North Elevations	Hip-roof screens for new mechanical rooms and equipment on roof	The Museum requires strict temperature and humidity control for the art. A new mechanical system must be installed in the building. Locating the equipment on the roof has the least impact to the interior historically significant spaces	Roof has a small vertical screen, set back from west elevation	New metal hip roof 16 feet high on west, with lower screens on south, north, and east elevations	Exterior of building included in Article 10 listing	Article 10 Listing	<p><i>Standard 3</i> says: "Changes that create a false sense of historical development, such as adding conjectural features or architectural elements from other buildings, shall not be undertaken."</p> <p>The hip roof alters the original design of the most significant exterior elevations by adding the form of the historic roofs of other Civic Center buildings.</p> <p><i>Standard 9</i> says: "The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment."</p> <p>The new hip roof is articulated in a manner which varies from one part of the elevation to another, which is not compatible with the highly regular existing original elevations of the building</p> <p>The <i>Guidelines</i> recommend placing new mechanical systems so that they cause "the least alteration possible to the building's floor plan, the exterior elevations..."</p> <p>Major mechanical system elements are being placed on the roof, where they cause a significant alteration to the exterior elevations.</p>	<p>Section 1006.7(c) of the <i>Planning Code</i> says "reasonable efforts shall be made to preserve, enhance or restore, and not to damage or destroy, the exterior architectural features of the subject property which are compatible with the character of the historic district."</p> <p>Section 1006.7(c) of the <i>Planning Code</i> says "...any new construction, addition or exterior change shall be compatible with the character of the historic district..."</p> <p>The Landmarks Board and the Planning Commission will have to determine how changing the historic elevations by adding a hip roof is judged under these provisions. While the hip roof alters the overall appearance of the building and changes the visual role of the historic design, it does not affect the existing exterior walls physically.</p>

Location: Exterior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
East Elevation	Other HVAC equipment	Same as above.	Few, small items	New fan rooms and ducts	Entire exterior listed	Preservation 2	The <i>Guidelines for Rehabilitating Historic Buildings</i> recommend installing HVAC on the roof so that it is "inconspicuous from the public right of way" and "does not damage or obscure character-defining features." This portion of the mechanical system fits that description.	<p>Section 1006.7(c) of the <i>Planning Code</i> says "reasonable efforts shall be made to preserve, enhance or restore, and not to damage or destroy, the exterior architectural features of the subject property which are compatible with the character of the historic district."</p> <p>Section 1006.7(c) of the <i>Planning Code</i> says "...any new construction, addition or exterior change shall be compatible with the character of the historic district..."</p> <p>This does not damage the exterior of the building, and is compatible with the district.</p>
South Elevation	Exit doors	New life safety-code-required exit stairs are being installed in the building that need to exit directly to the exterior of the building.	Openings are windows	Window removed, opening enlarged, door inserted -- two openings, each with double-leaf door	Entire exterior listed	Significant	<p>The <i>Guidelines for Rehabilitating Historic Buildings</i> recommend "complying with health and safety codes...in such a manner that character-defining spaces, features, and finishes are preserved."</p> <p>Enlarging two windows on the south elevation to make them into doors is consistent with preservation of the south elevation. Although two individual windows will be lost as elements of the building, the windows as a collective element in the exterior will be preserved.</p>	<p>Section 1006.7(c) of the <i>Planning Code</i> says "reasonable efforts shall be made to preserve, enhance or restore, and not to damage or destroy, the exterior architectural features of the subject property which are compatible with the character of the historic district."</p> <p>Changing windows to doors will not damage or destroy features of the building, overall.</p> <p>Article 10, Appendix J, Section 9 (b) of the <i>Planning Code</i> says alterations shall "be compatible with respect to height, massing, fenestration, materials, color, texture, detail, style, scale and proportion, signage, landscaping and street furniture which may define the character of the historic district..."</p> <p>New openings will be compatible with the building and district in materials, scale and proportion and details. Because the existing south entry is being fixed shut, the Landmarks Board and the Planning Commission will have to decide whether Article 10 permits alteration of windows to provide exiting.</p>

Location: Exterior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
South and East Elevations	Doors to cafe	To provide a further amenity to the café and the Fulton Street Mall, outdoor café seating will be provided on the south side of the building. These doors provide access.	Openings are windows	Window removed, opening enlarged, door added -- two openings, each with double-leaf door	Entire exterior listed	Significant	<p>The <i>Guidelines for Rehabilitating Historic Buildings</i> recommend "Designing and installing additional entrances...on secondary elevations... limiting such alteration to non-character-defining elevations."</p> <p>The south elevation is a character-defining elevation, and cannot be described as a secondary elevation.</p>	See evaluation of the preceding item.
Site South of Building on Fulton Street	Outdoor eating area	Same as above.	Site has stairway, grassy area with trees	New paved terrace under trees; new wheelchair ramp	Entire exterior listed	Article 10 Listing	<p>The <i>Guidelines for Rehabilitating Historic Buildings</i> recommend designing new site features "so that they are as unobtrusive as possible and assure the preservation of the historic relationship between the building...and the landscape."</p> <p>The new terrace will be noticeable, but it will not upset the fundamental relationship between the building and the landscape. This evaluation cannot be final until the design is definitive.</p>	<p>Article 10, Appendix J, Section 9 (b) of the <i>Planning Code</i> says alterations shall be "compatible with respect to height, massing, fenestration, materials, color, texture, detail, style, scale and proportion, signage, landscaping and street furniture which may define the character of the historic district..."</p> <p>The new terrace will be compatible with the district, although this evaluation cannot be final until the design is definitive.</p>
All Elevations	Monumental windows on second floor; and third floor windows on light courts; and all other windows	The existing glazing has inadequate control of light and air infiltration for protection of art. Third floor light court windows are deteriorated. Glazing at all windows must present a uniform appearance.	Original windows	All existing windows reglazed. New walls and floors behind some windows. Monumental windows will have new windows with white glass installed on interior to control light at galleries. Third floor light court windows will be replaced with aluminum-clad wood units.	Entire exterior listed	Article 10 Listing for exterior; light courts not specifically rated	<p>The <i>Guidelines</i> recommend "identifying, retaining and preserving windows" and recommend against "removing or radically changing windows which are important in defining the historic character of the building..." The <i>Guidelines</i> also recommend against "Retrofitting or replacing windows rather than maintaining the sash, frame and glazing" or the use of designs "which noticeably change the sash" as well as "changing...the reflectivity and color of the glazing."</p> <p>The new glazing differs only slightly in color or reflectivity from the existing. The approach to the monumental windows avoids obtrusive changes to the exterior glazing. The third floor windows on the light courts will be replaced, not maintained, and the new sash will differ noticeably from the original.</p>	<p>Under Article 10, "the proposed work shall preserve, enhance or restore, and shall not damage or destroy, the exterior architectural features."</p> <p>The visual appearance of the new third floor windows will change. The Landmarks Board will have to decide whether these changes "preserve, enhance or restore" or "damage or destroy" the exterior of the building.</p>

Location: Exterior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
West and South elevations	Lighting of building	Lighting as part of the city program which will include the principal elevations of Civic Center buildings may be incorporated in the project.	Exterior does not have lighting	Add exterior lighting to south and west elevations	Entire exterior listed	Article 10 listing	Alteration of significant elements of the building would be the main issue under the <i>Standards</i> . Because the lighting has not been designed, it cannot be evaluated. The illumination itself is not a physical or permanent effect on the building.	Similar to Secretary's <i>Standards</i> .
West Elevation	Removal of statues in second floor colonnade	It is important that the front facade of the building give an indication of what is in the building. The statues are in very poor condition.	Five statues commissioned between 1915 and 1917	Statues to be removed	Part of exterior; not specifically cited in designation	Very Significant	<p><i>Standard 2</i> states, "The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided."</p> <p>A feature which characterizes the property will be removed.</p> <p><i>Standard 5</i> states, "Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved."</p> <p>A distinctive character-defining feature will not be preserved.</p> <p><i>Standard 6</i> states, "Deteriorated historic features shall be repaired rather than replaced..." This is predicated on the assumption that a feature would not be removed simply because it is deteriorated.</p> <p>The deteriorated feature will be removed, not repaired (or replaced).</p>	<p>Section 1006.7(c) of the <i>Planning Code</i> says "reasonable efforts shall be made to preserve, enhance or restore, and not to damage or destroy, the exterior architectural features of the subject property which are compatible with the character of the historic district."</p> <p>Removal will eliminate the statues as exterior architectural features of the building. The statues are compatible with the district. The Landmarks Board and the Planning Commission will have to decide whether a reasonable effort has been made to preserve and not to damage them.</p>
Site West of Building on Larkin Street	Wheelchair ramp and site improvements	The ramps must be coordinated with moat for the base, isolation to meet the federal and state requirement for disabled visitors to enter building through the main entrance.	Site has existing ramp	New signs & kiosks; new wheelchair ramp	Entire exterior listed	Article 10 Listing	<p>The <i>Guidelines</i> recommend designing new site features "so that they are as unobtrusive as possible and assure the preservation of the historic relationship between the building...and the landscape."</p> <p>The new ramps and other items will be unobtrusive, and will not alter the relationship of the building to the landscape. This evaluation should be verified when the design is complete.</p>	<p>Appendix J, Section 9 (b) says "any alteration...shall (1) be compatible with respect to... signage, landscaping and street furniture which may define the character of the historic district..."</p> <p>The ramps and other site elements appear to be compatible with the district. This should be verified when the design is complete.</p>

Location: Exterior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
North Elevation	Windows, glazing; same condition at some first floor toilet rooms	Due to building upgrades mechanical, electrical, plumbing and elevator shafts would be viewed from exterior	Stack windows with clear vision glass	Gray-green spandrel glass in existing frames and sash at north elevation; non- vision glass in toilet rooms.	Entire exterior listed	Very Significant	<p>The <i>Guidelines</i> recommend retaining the glazing of significant windows where it is a decorative feature and recommend against "changing the historic appearance of windows through inappropriate...reflectivity and color of the glazing."</p> <p>The new spandrel glass on the north elevation is markedly different in color from the original, significantly changing the appearance of the windows.</p> <p>The <i>Guidelines</i> also recommend placing new mechanical systems so that they cause "the least alteration possible to the building's floor plan, the exterior elevations..." The former stacks are a secondary floor plan element. Unobtrusive obscure or non-vision glazing at new obstructions behind original windows would comply with the <i>Standards</i>.</p>	<p>Section 1006.7(c) of the <i>Planning Code</i> says "reasonable efforts shall be made to preserve, enhance or restore, and not to damage or destroy, the exterior architectural features of the subject property which are compatible with the character of the historic district."</p> <p>Section 1006.7(c) of the <i>Planning Code</i> says "...any new construction, addition or exterior change shall be compatible with the character of the historic district..."</p> <p>The Landmarks Board will have to decide whether the new gray-green spandrel glass preserves and enhances the exterior, or damages it, and whether this material is compatible with the character of the district.</p>
North Elevation	Exit doors	New life safety code required exit stairs are being installed in the building that need to exit to the exterior of the building	Openings are windows	Window removed, opening enlarged, door inserted	Entire exterior listed	Significant	<p>The <i>Guidelines</i> recommend "Designing and installing additional entrances or porches on secondary elevations when required for the new use in a manner that preserves the historic character of the buildings."</p> <p>The north elevation can be categorized as secondary; the new doors will preserve the character of the building.</p>	<p>Article 10 says the "work shall preserve, enhance or restore, and shall not damage or destroy, the exterior architectural features of the landmark."</p> <p>The new doors are consistent with preserving the building's exterior, overall.</p>

Location: Exterior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's <i>Standards</i>	Article 10
North and South Courtyard Elevations/ Sections and East Elevation	Plaster finish	The areas with this treatment will be internal to the site and once full build-out of the site occurs, they will not be visible from the street.	Glazed brick on secondary elevations	Brick to be replaced with synthetic stucco	Entire exterior listed	Significant	<p>The <i>Guidelines</i> recommend "Identifying, retaining and preserving masonry features that are important in defining the overall historic character of the building" and recommend against "Applying paint or other coating such as stucco to masonry that has been historically unpainted or uncoated to create a new appearance."</p> <p>The historic brick is not of utmost importance in the overall character of the building, but the stucco will create a new appearance.</p> <p><i>Standard 9</i> says "New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment."</p> <p>The new material will eliminate a historic material that characterizes the property; the new will be differentiated from the old material, but will not be compatible in size and scale, being a single, monolithic field instead of a linear composition of small units.</p>	<p>Section 1006.7(c) of the <i>Planning Code</i> says "reasonable efforts shall be made to preserve, enhance or restore, and not to damage or destroy, the exterior architectural features of the subject property which are compatible with the character of the historic district."</p> <p>Section 1006.7(c) of the <i>Planning Code</i> says "...any new construction, addition or exterior change shall be compatible with the character of the historic district..."</p> <p>The brick, which is compatible with the district, will be eliminated as an exterior feature. The Landmarks Board and the Planning Commission will have to determine whether a reasonable effort has been made to preserve it. Likewise, they will have to decide whether the new stucco is compatible with the district.</p> <p>The addition which will eventually conceal the stucco would comply with Article 10 when completed, because the addition would have to be approved under the Planning Code. If an addition were added now, the brick could be entirely covered by it immediately.</p>

Location: Exterior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
North, East Elevations	Glass-enclosed atrium and stairs	The Museum needs a central focal point and gathering point on the First floor. From this central space there needs to be access to the Museum.	Two separate interior light courts open to sky	Skylights; glass-enclosed stair on north side of south wing	Entire exterior listed	Article 10 Listing	<p><i>Standard 9</i> says, "New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment."</p> <p>The new construction will not destroy existing elements which characterize the building; the new materials and design seek compatibility through a simple, clean contrast with the original.</p>	<p>Section 1006.7 (b) says "The proposed work shall not adversely affect the special character or special historical, architectural and aesthetic interest or value of the landmark and its site, as viewed both in themselves and in their setting, nor of the historic district in applicable cases."</p> <p>Although the exterior of the building will change, the new elements of the alterations will be oriented the same way in relation to the Civic Center as the modernist south and east elevations of the New Main Library.</p>
East Elevation and Site on Hyde Street	Basement addition, truck access and site work	The Museum requires more square footage than the existing building offers. It also needs a loading dock for deliveries and an area for trash handling.	45 Hyde Street has been demolished as preparation for project	Construct addition on site of 45 Hyde Street, with parapet about 12 feet above sidewalk. Addition will have a blank east wall faced with synthetic stucco. Also on this part of the site will be a new driveway and loading dock	Entire exterior listed	Article 10 Listing	<p>The <i>Standards</i> say "New additions...will not destroy historic materials, features and spatial relationships...(and) shall be differentiated from the old and will be compatible with the historic materials, features, size, scale and proportion and massing..."</p> <p>The addition will not affect historic materials, features and spatial relationships. It is clearly differentiated from the existing. The stucco is unrelated in character to the existing materials, and no portion of the existing building presents a blank face to the street.</p> <p>The <i>Guidelines</i> recommend "Designing new...loading docks...so that they are as unobtrusive as possible and assure the preservation of the historic relationship between the building...and the landscape."</p> <p>The new loading docks will be unobtrusive and will not disturb the relationship between the building and the site.</p>	<p>Section 1006.7 (b) says "The proposed work shall not adversely affect the special character or special historical, architectural and aesthetic interest or value of the landmark and its site, as viewed both in themselves and in their setting, nor of the historic district in applicable cases."</p> <p>The Landmarks Board and the Planning Commission must determine whether the very small addition adversely affects the special character of the historic building simply because it differs from it in materials and architectural character.</p> <p><i>Planning Code</i> Appendix J, Section 9 (b) says "any alteration...shall...be compatible with respect to...signage, landscaping and street furniture which may define the character of the historic district."</p> <p>The truck access and loading dock will be on the opposite side of the building from the Civic Center plaza; this matches the predominant location of this feature on other Civic Center buildings.</p>

Location: Exterior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
Exterior, general	Cleaning and repair of masonry	The exterior of the building should be clean and inviting.	Masonry soiled; limited damage and deterioration observed	Stone and brick will be cleaned and re-pointed; damaged areas will be repaired	Entire exterior listed	Article 10 Listing	<p><i>Standard 5</i> says "Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved."</p> <p>The cleaning and repair will preserve the masonry, a distinctive character-defining element of the exterior.</p> <p><i>Standard 7</i> says, "Chemical or physical treatments, such as sandblasting, that cause damage to historic materials shall not be used. The surface cleaning of structures, if appropriate, shall be undertaken using the gentlest means possible."</p> <p>The gentlest effective treatment will be used for cleaning. Characteristics and tooling of new mortar will match old mortar. Final design documents should be verified.</p>	<p>Section 1006.7(c) of the <i>Planning Code</i> says "reasonable efforts shall be made to preserve, enhance or restore, and not to damage or destroy, the exterior architectural features of the subject property which are compatible with the character of the historic district."</p> <p>The cleaning and repair will enhance and restore exterior architectural features of the building which are compatible with the district.</p> <p>Article 10, Appendix J, Section 9 (d) says "...any acid wash, sandblasting, high pressure wash or other abrasive methods is discouraged..."</p> <p>The intent is to use the gentlest method which removes soiling and stains. Only cleaning products which have been permitted in widespread use on preservation projects will be considered. The final specifications should be reviewed.</p>

Location: Exterior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
All Elevations	Base isolation moat covers	The perimeter moat is required for the base isolation system.	Conventional fixed foundation	Moat below grade, with covers integrated into existing wall base	Entire exterior listed	Article 10 Listing	<p>The <i>Guidelines</i> recommend repairing the structural system in preparation for the new use without damaging interior spaces or the exterior.</p> <p>The design will not significantly disturb the existing wall details or interior spaces. The moat design should be reviewed when the construction documents are complete.</p>	<p>Section 1006.7(c) of the <i>Planning Code</i> says "reasonable efforts shall be made to preserve, enhance or restore, and not to damage or destroy, the exterior architectural features of the subject property which are compatible with the character of the historic district."</p> <p>Section 1006.7(c) of the <i>Planning Code</i> says "...any new construction, addition or exterior change shall be compatible with the character of the historic district..."</p> <p>The seismic design, including the moat, will not destroy architectural features of the exterior, although it will involve some changes, which will be compatible with the district. The moat design should be reviewed when the construction documents are complete.</p>
Location: Interior All Floors	Interior features	The museum program will require that the finished interior present a unified and cohesive architectural appearance.	Interior spaces range from virtually original to highly altered, with many original features throughout the building	At this point, the degree of change to interior architectural features such as flooring, baseboards, moldings, doors, paneling, cornices and hardware has not been identified	Some interior spaces are listed, but the vast majority are not	Spaces vary from Non-Contributing to Article 10 Listing; features vary from Non-Contributing to Very Significant	<p><i>Standard 1</i> seeks a use for the building "that requires minimal change to its distinctive materials, features..." and <i>Standard 2</i> says "The removal of distinctive materials or alteration of features... that characterize a property will be avoided." The <i>Guidelines</i> include columns, cornices, baseboards, paneling, light fixtures hardware and flooring among features which may be important in defining the overall historic character of the building.</p> <p>These measures are generally judged in the context of the entire building when the design is complete. At this time, the drawings are too preliminary to make a final assessment, but it appears that most historic features will be eliminated outside Article 10 spaces. This should be reviewed when the design is complete.</p>	<p>Article 10, Appendix J, Section 10 (b) invokes Section 1006.7(b) of the <i>Planning Code</i>, which says "the proposed work shall preserve, enhance or restore, .. where specified in the designation ordinance for a publicly owned landmark, its major interior architectural features."</p> <p>The design for the spaces listed in Article 10 is more developed than the design for other spaces, although it is not complete. Many important features in Article 10 spaces which are not discussed elsewhere in this evaluation appear at this time to be retained. This should be verified when the construction documents are complete.</p>
Basement	General alteration of spaces	The back of house program elements for the Museum are required to be located on the Lower Level.	Many basement spaces are original	Existing walls and building systems demolished, new layout and systems.	No spaces listed	Non-Contributing, except S12 rated Preservation 2 and light courts rated Preservation 3	<p>The <i>Guidelines</i> recommend "accommodating service functions such as bathrooms, mechanical equipment and office machines required by the building's new use in secondary spaces."</p> <p>The basement is occupied almost exclusively by secondary spaces.</p>	Does not affect listed interior spaces.

Location: Interior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
First Floor	Central Court on first floor east of S101-- includes space and new skylight above (see also circulation elements of new design and changes to spaces around new Central Court)	The Museum needs to have a central gathering place that gives the interior of the Museum a focus. The space is needed for selling tickets, gathering of groups and, queuing for special exhibitions out of the weather.	Original Beaux-Arts parti with main sequence in S101 and light courts	New primary public space behind S101, and interior atrium where light courts now are	Rooms 192 and 193 listed	192 and 193 Article 10 Listing; 115 Non-Contributing; other spaces Preservation 3.	Standard 2 says, "The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided." Rooms 192 and 193, which will be removed, are character-defining spaces. The rest of the Central Court occupies what were historically secondary spaces.	Article 10, Appendix J, Section 10 (b) invokes Section 1006.7(b) of the <i>Planning Code</i> , which says, "the proposed work shall preserve, enhance or restore, .. where specified in the designation ordinance for a publicly owned landmark, its major interior architectural features." As currently drawn, the new design will remove Rooms 192 and 193 instead of preserving, enhancing or restoring them. The rest of the scheme affects spaces which are not listed in Article 10.
	Rooms 191, 101, and 190	Rooms 101, 190 and 191 will be used as the entrance foyer for the building.	Original condition, except for checkout desk in 101	Spaces will be restored	191, 101 and 190 listed	191, 101 and 190 Article 10 Listing	Standard 2 says, "The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided." These character-defining spaces will be preserved.	Section 1006.7(b) of the <i>Planning Code</i> says "the proposed work shall preserve, enhance or restore, .. where specified in the designation ordinance for a publicly owned landmark, its major interior architectural features." The design will enhance and restore listed spaces.
	Room 198	Room 198 will be used as part of the café seating area	Original condition, except two door leaves removed and new lighting added.	Floor leveled, existing glazed vestibule partition removed, new glazed partition and door added at corridor, existing exterior door fixed shut	Not listed	Preservation 1	The <i>Guidelines</i> recommend "removable partitions that do not destroy the sense of space...be installed when the new use requires the subdivision of character-defining interior space." The sense of space will not be destroyed and the new glazed partition will be at least partially removable. This should be reviewed when the construction documents are complete.	Will not affect listed spaces.
	Rooms 102, 104, 105, 114, 116, 118 and 194 and adjacent smaller subsidiary spaces	These areas will be incorporated into program space including the Members' Lounge, Café, main toilet rooms and other visitor services.	Varying degrees of alterations, but basic original spaces mostly intact	Major changes to the basic layout of spaces	None listed	Preservation 2	The <i>Guidelines</i> recommend, "retaining, and preserving a floor plan or interior spaces that are important in defining the overall historic character of the building." Although some of these spaces contribute to the character of the building, none is individually important overall, and the new organization of spaces is generally compatible with the original.	Will not affect listed spaces.

Location: Exterior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
	Room 103	This space will be incorporated into program space for Museum visitor and member services.	Original large service space	Finishes and use altered; floor level changed, space intact	Not listed	Non-Contributing	<p>The <i>Guidelines</i> recommend "retaining, and preserving a floor plan or interior spaces that are important in defining the overall historic character of the building."</p> <p>Changes in interior finishes do not necessarily affect important features of building. The final finishes should be reviewed when the design is complete.</p>	Will not affect listed spaces.
	Conversion of stacks to new program spaces	The seismic design, floor loading, ceiling heights, finishes and function are not appropriate for the Museum. The new floors will align with the basement through third floor levels of the building to provide continuity and make the space usable for the Museum program.	Seven-tier stack in north wing; two-tier stack in south wing. The main stacks (S11) align with the second floor and a landing in corridor 197 on the first floor, but they do not align with the basement.	The original book stacks, which integrate floor structure and the shelving system, will be demolished; new floors will be constructed in north wing	Not listed	Preservation 3	<p>The <i>Guidelines</i> call for preserving interior features "that are important in defining the overall historic character of the building." <i>Standard 5</i> says, "Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved."</p> <p>The book stack system is a distinctive feature which contributes to the overall character of the building. It is an example of a construction technique which characterizes the property. It will be removed.</p> <p>The <i>Guidelines</i> recommend "Installing permanent partitions in secondary spaces..."</p> <p>The original design of the building did not include public access to the stacks, so they could be deemed a secondary space.</p>	Will not affect listed spaces.

Location: Interior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
Second Floor	New floor inserted in monumental spaces 201, 202, 203, 210 and 218. Requires removal of DuMond murals in 201 and 210.	The existing building as configured does not meet the square footage requirements of the Museum. To meet this need, new floors are proposed for these spaces. The scale of the objects displayed by the Museum are generally quite small, so there is also a need to reduce the height of the space to be compatible with the objects on display.	Monumental spaces up to roughly 40 feet high	New floor inserted, cutting the existing spaces in two, except for narrow slots at monumental windows. Murals in Rooms 201 and 210 painted by Frank Vincent DuMond would be removed. Reversibility: floor could be removed at a later date and restoration of affected spaces undertaken.	All spaces listed; DuMond murals not listed	Article 10 Listing (space); Very Significant (murals)	<p><i>Standard 2</i> says, "The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided."</p> <p>The proportions of the spaces on the second floor characterize the property. The second floor spaces will be fundamentally altered.</p> <p><i>Standard 9</i> says, "New additions, exterior alterations, or related new construction shall not destroy historic materials that characterize the property. The new work shall be differentiated from the old and shall be compatible with the massing, size, scale, and architectural features to protect the historic integrity of the property and its environment."</p> <p>The new floor will require removal of existing materials which characterize the property, such as the door casings and pediments in Room 210 and the DuMond murals. The alteration of the spaces will not protect the historic integrity of the property.</p> <p>The <i>Guidelines</i> recommend against "Inserting a new floor within a building that...radically changes a character-defining interior space; or obscures, damages or destroys decorative detailing."</p> <p>The new floor will radically alter character-defining interior spaces and will obscure, damage, or destroy decorative detailing.</p> <p>The new floor will be visible from the exterior, at least under certain lighting conditions. Because the design is not complete, this effect cannot be evaluated fully at this time. It should be revisited when the design is complete.</p>	<p>Article 10, Appendix J, Section 10 (b) invokes Section 1006.7(b) of the <i>Planning Code</i>, which says "the proposed work shall preserve, enhance or restore, and shall not damage or destroy ...where specified in the designation ordinance for a publicly owned landmark, its major interior architectural features."</p> <p>This part of the design subdivides spaces listed in Appendix J into two or more distinct spaces apiece. This will not preserve or restore the spaces, and will alter them radically.</p> <p>The DuMond murals are not listed in the Article 10 designation.</p> <p>The new floor will be visible from the exterior, which is listed in Article 10. Because the design is preliminary, the importance of this effect cannot be evaluated. It should be reviewed when the design is complete.</p>

Location: Interior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
	Removal of murals and cutting of windows in their place in Room 290	The area of the Loggia is required for the display of the Museum's program. The Museum also wants a visual connection with the rest of the building to provide the visitor with orientation during their visit.	14 murals by Gottardo Piazzoni in bays on three walls of space	<p>Murals removed; wall in seven bays on each side removed to create windows (or glazed display cases) into atrium.</p> <p>Reversibility: murals could be re-hung in their present location at discretion of project sponsor.</p> <p>In order to create the new openings, the existing steel columns in the long walls of this space must be removed and new columns installed. The design calls for protection and restoration of existing original finishes adjacent to the new openings.</p>	Murals listed	Very Significant	<p><i>Standards 5</i> says, "Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved."</p> <p>The murals are distinctive features and examples of craftsmanship which contribute to the significance of the building. They will be removed from the building.</p> <p>The <i>Guidelines</i> recommend against "installing new windows...that...damage or destroy character-defining features."</p> <p>The windows will significantly alter the space in Room 290 and the original day lighting scheme.</p> <p>Finishes which are to remain, including faux-travertine plaster and travertine, also fall under the language of <i>Standard 5</i>. The final design documents will determine whether the interior finishes are preserved during the structural work required for creating the new openings.</p>	<p>Article 10, Appendix J, Section 10 (b) invokes Section 1006.7(b) of the <i>Planning Code</i>, which says, "the proposed work shall preserve, enhance or restore, and shall not damage or destroy, ... where specified in the designation ordinance for a publicly owned landmark, its major interior architectural features."</p> <p>This aspect of the design will remove historic features of the building which are specifically cited in the Civic Center district landmark designation.</p> <p>The final design documents will determine whether the structural work required to create the new openings preserves adjacent original interior finishes which are to remain and avoids damaging them, as described in Section 1006.7 (b).</p>

Location: Interior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
	Other alterations to major public spaces for conversion to gallery use -- Rooms 201, 202, 203, 210 and 218.	These spaces will be converted to gallery spaces to achieve the Museum's program.	Reading and reference rooms, substantially unchanged from original condition	New windows on interior side of original monumental windows, new HVAC, electrical, lighting and other building systems; new duct and stair cores; bookshelves and other library items removed	All spaces listed	Article 10 Listing	<p>The recommendation in the <i>Guidelines</i> is "Installing a completely new mechanical system if required for the new use so that it causes the least alteration possible to the building's floor plan, the exterior elevations, and the least damage to the historic building material."</p> <p>The new mechanical systems will be installed so that new duct chases occur at existing cavities or new partitions such as exit stairs. The design avoids alterations to spaces or partitions that are intact.</p> <p><i>Standard 5</i> says, "Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved." The <i>Guidelines</i> recommend, "Reusing decorative material or features that have had to be removed during the rehabilitation work including wall and baseboard trim, door molding, paneled doors and simple wainscoting; and relocating such material or features in areas appropriate to their historic placement."</p> <p>The bookshelves and other library items are distinctive, and they characterize the property. While they cannot be retained in the galleries for programmatic reasons, it has not been determined whether any can be retained elsewhere as recommended by the <i>Guidelines</i>. This question should be reviewed when the construction documents are complete.</p>	<p>Article 10, Appendix J, Section 10 (b) invokes Section 1006.7(b) of the <i>Planning Code</i>, which says, "the proposed work shall preserve, enhance or restore, and shall not damage or destroy, ... where specified in the designation ordinance for a publicly owned landmark, its major interior architectural features."</p> <p>The mechanical design will not damage or destroy listed interior spaces or features. The Planning Commission and the Landmarks Board will have to determine whether Article 10 requires any particular treatment of the library items.</p>
	Alteration of Room 201	The museum program requires additional space in this room.	Room 201 retains its original plan	The east walls will be relocated to include the current Corridor 291 B and C in Room 201	Room 201 is listed	Article 10 Listing (201); Preservation 2 (291 B and C)	<p>The <i>Guidelines</i> recommend "preserving a floor plan or interior spaces that are important in defining the overall historic character of the building," including the size and configuration of rooms. "Altering the floor plan by demolishing principal walls and partitions to create a new appearance" is not recommended.</p> <p>Room 201 will be altered, not preserved, and a large portion of a principal wall will be removed, creating a new appearance.</p>	<p>Article 10, Appendix J, Section 10 (b) invokes Section 1006.7(b) of the <i>Planning Code</i>, which says, "the proposed work shall preserve, enhance or restore, and shall not damage or destroy, ... where specified in the designation ordinance for a publicly owned landmark, its major interior architectural features."</p> <p>Article 10 lists room 201; the Landmarks Board and the Planning Commission will have to decide whether the proposed change constitutes damage to the historic space or only a change in one of its four walls.</p>

Location: Interior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
	New elevator partially within Room 200	The new circulation scheme requires an elevator next to the new main stair; the architectural integrity of the new interior courtyards requires pushing the elevator shaft into Room 200	Room 200 has not been altered at the walls	The new elevator will intrude about one foot through the south wall of the room, interrupting the faux-travertine construction	Room is listed	Article 10 Listing	<p>The <i>Guidelines</i> recommend "placing new code-required stairways or elevators in secondary and service areas" and recommend against "radically changing, damaging, or destroying character-defining spaces, features or finishes" for new elevators.</p> <p>Room 200 is primary, not a secondary or service area, and the design will change character-defining spaces and features.</p>	<p>Section 1006.7(b) of the <i>Planning Code</i> says "the proposed work shall preserve, enhance or restore, and shall not damage or destroy, ... where specified in the designation ordinance for a publicly owned landmark, its major interior architectural features.</p> <p>Article 10 lists room 201; the Landmarks Board and the Planning Commission will have to decide whether the proposed change would constitute damage to the historic space or a minor intrusion in one wall.</p>
	New openings from Room 210 to atrium	The north wall is unreinforced masonry and will be removed to complete the seismic retrofit. The new openings will open up the Second and new Third Levels into the atrium to aid orientation and provide the visitor with a view into the Central Court and to the other exhibit galleries.	Monumental arched windows to light court	Original arched windows removed and new unglazed rectangular openings cut in the north wall of Room 210 to connect it with the skylit atrium	Room is listed	Article 10 Listing (space) Very Significant (windows)	<p><i>Standard 5</i> says, "Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved."</p> <p>The historic arched windows on the north side of Room 210 are a distinctive feature which characterizes the property, and will be removed.</p> <p>The <i>Guidelines</i> recommend against "installing new windows...that...damage or destroy character-defining features."</p> <p>The new windows will require removal of the existing ones, which are character-defining.</p>	<p>Article 10, Appendix J, Section 10 (b) invokes Section 1006.7(b) of the <i>Planning Code</i>, which says, "the proposed work shall preserve, enhance or restore, and shall not damage or destroy, ...where specified in the designation ordinance for a publicly owned landmark, its major interior architectural features."</p> <p>The space is listed in Appendix J to be a major interior architectural feature, but the windows on its north wall are not in this class.</p>

Location: Interior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
	Room 212 and other second floor spaces	The cube volume of the Great Hall will be connected to the north and south wings of the building by pedestrian bridges at the Second Level. This will reinforce the prominence of the Great Hall and provide views to the east from the Central Court.	Few spaces extensively changed from their original condition	Most spaces demolished	Not listed	212 Preservation 1; others Preservation 3	<p>Standard 2 says, "The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided."</p> <p>Room 212 is distinctive and characterizes the building. It will not be retained or preserved. The other spaces are so not distinctive that they characterize the property overall.</p>	Will not affect listed spaces.
New Third Floor	This floor does not exist now. All effects on the existing building are listed under the second floor.	This floor is being added at the stack area to replace the flooring in the stacks. The rest of the floor is being added to accommodate the Museum's program.						

Location: Interior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's <i>Standards</i>	Article 10
Existing Third Floor	New library in 301 and Documents Center in 390	The Museum's new library will be located in this area.	Periodicals Room and Elevator Lobby substantially unchanged from original	Spaces subdivided; laylight in 301 removed	Not listed	Preservation 1	<p><i>Standard 1</i> says, "A property shall be used for its historic purpose or be placed in a new use that requires minimal change to the defining characteristics of the building..." The intent is to match the new use reasonably to the building so that important features can be retained with the new use.</p> <p>One wall which defines the room will be removed, the laylight will be removed and the book cases will be removed. The room will be divided into several spaces. Although the new use matches the original use, the intent of <i>Standard 1</i> of retaining important features will not occur.</p> <p><i>Standard 2</i> says, "The historic character of a property shall be retained and preserved. The removal of historic materials or alteration of features and spaces that characterize a property shall be avoided."</p> <p>Room 301 is distinctive and characterizes the building. It will be altered, including permanent changes to its partition layout.</p> <p><i>Standard 5</i> says, "Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved."</p> <p>The laylight, bookshelves and moldings, which characterize the property, will not be preserved.</p> <p>The <i>Guidelines</i> recommend installing "removable partitions that do not destroy the sense of space" if primary spaces are to be reconfigured.</p> <p>Room 301 is a primary space. The new partitions will not be removable, and they will alter the sense of space.</p>	Will not affect listed spaces.

Location: Interior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
Other spaces, third floor	New offices and staff spaces	The existing third floor is being renovated into the administrative offices of the Museum	Existing spaces vary from relatively original to significantly altered	Existing partitions demolished; new partitions throughout	Not listed	Preservation 2 and 3; one corridor Preservation 1	<p>The <i>Guidelines</i> recommend "installing permanent partitions in secondary spaces."</p> <p>These spaces vary in their original detailing and hierarchical rank. All of them were originally secondary spaces, and as a group, they are not a distinctive feature which characterizes the building.</p>	Will not affect listed spaces.
Circulation	New circulation scheme, with escalators from new Central Court to second and (new) third floors	The Central Court will be the main internal focus of the Museum and will function as the main lobby for the building. The court will function as the main circulation point with ticket sales, Museum store, Café and group gathering. The main ticket control and access to special exhibitions will be from this space.	Space is now light courts and various interior spaces; primary public circulation is organized around monumental stair S101	Circulation scheme starts at escalators in new Central Court, follows periphery of new third floor and second floor. Greatest physical impact on Rooms 192, 193, 290 and 200. Impact on the use of S101 and 200.	Physical effect on listed spaces limited to 192, 193, 290 and 200. S101 is also listed.	Article 10 Listing	<p>The <i>Guidelines</i> recommend "preserving a floor plan or interior spaces that are important in defining the overall historic character of the building. This includes the size, configuration, proportion, and relationship of rooms and corridors; the relationship of features to spaces; and the spaces themselves..."</p> <p>The new design will significantly change the primary circulation sequence of the building, which is a central characteristic of the original Beaux-Arts parti. It will alter the relationship of rooms and corridors. Although the new escalators and Central Court will not directly affect the building's most distinctive features, they trigger important moves such as putting large openings in the walls of Rooms 290 and 210 and eliminating Rooms 192 and 193. See also "Demolition of Elevators."</p>	<p>Article 10, Appendix J, Section 10 (b) invokes Section 1006.7(b) of the <i>Planning Code</i>, which says, "the proposed work shall preserve, enhance or restore, and shall not damage or destroy, ... where specified in the designation ordinance for a publicly owned landmark, its major interior architectural features."</p> <p>The historic circulation scheme includes most of the rooms listed in Appendix J: 191, 101, 190, 192, 193, S201, 290 and 291A. The new design will change the role of these rooms. The Planning Commission and the Landmarks Board will have to decide whether a change in role is an issue under Article 10. Physically, the new circulation scheme generates changes to Rooms, 192, 193, 290, and 210.</p>
	New stair in eastern portion of south wing (primary impact is on Room 210)	This new stair provides required exit egress from South wing of building, see below.	Rooms 210 and 218 are simple Beaux-Arts plans	New exit stair inserted in Room 210 (also in other spaces on other floors, but impact is less important there)	Listed space	Article 10 Listing	<p>The <i>Guidelines</i> recommend against "damaging or destroying character-defining spaces when adding a new code-required stairway."</p> <p>It will damage an important space on the second floor, as well as lesser spaces above and below.</p>	<p>Article 10, Appendix J, Section 10 (b) invokes Section 1006.7(b) of the <i>Planning Code</i>, which says, "the proposed work shall preserve, enhance or restore, and shall not damage or destroy, ... where specified in the designation ordinance for a publicly owned landmark, its major interior architectural features."</p> <p>Construction of a stair in Room 210 will damage this listed interior feature.</p>

Location: Interior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
	Three new stairs -- in northeast, southwest and northwest zones	The new exit stairs have been located to accommodate the code calculated occupant load for the building and have been placed to distribute the exits on each floor. The code calculated occupant load for the Museum is higher than it was for the Library.	Existing stairs are in different locations	New stairs added for exiting and programmatic circulation	None listed	Existing spaces from Preservation 2 to Preservation 3	The <i>Guidelines</i> recommend "adding a new stairway...in a manner that preserves adjacent character-defining features and spaces." These stairs do not destroy distinctive features which characterize the building. These stairs, and the one in the southeast zone, will be visible change the exterior appearance of the building at the windows, potentially at night if clear glazing and utilitarian lighting are used. As the details are not final, this issue cannot be evaluated now, but should be reviewed when the design is complete.	Will not affect listed spaces. Exterior concerns are similar to those listed under the Secretary's Standards.
	New elevators near northeast stair, northwest stair; and from basement to first floor only on south wing	The new elevators have been added at the locations needed to provide vertical access to the galleries and the service areas of the building.	Variety of other spaces in those locations, including stacks ST1 and stair S103	Existing construction removed for new shafts and elevators	None listed	Non-Contributing to Preservation 1	The <i>Guidelines</i> recommend "Placing new code-required stairways or elevators in secondary and service areas." The spaces affected by the new elevators generally fit this description.	Will not affect listed spaces.

Location: Interior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
	Demolition of Stairs S1, S2 and S4	The width, location and fire rating of the existing stairs will not work with the Museum's program or meet the current life safety code..	Stairs substantially unchanged from original	Removal to accommodate new spaces and systems	Not listed	Preservation 3 (S1); Preservation 1 (S2 and S4)	<p>The <i>Guidelines</i> recommend "Enclosing an interior stairway where required by code so that its character is retained" and "Upgrading historic stairways and elevators to meet health and safety codes in a manner that assures their preservation, i.e. so that they are not damaged or obscured."</p> <p>S1 is a service space, not a distinctive feature of the building. S2 and S4 are character-defining features of the building. They will not be upgraded to meet current codes, but will be removed.</p> <p>The <i>Guidelines</i> recommend "Working with local code officials to investigate systems, methods, or devices of equivalent or superior effectiveness and safety to those prescribed by code so that unnecessary alterations can be avoided."</p> <p>Alternative means of code compliance may be invoked for S101, but not for S2 or S4, which will be removed.</p>	Will not affect listed spaces.
	Demolition of Elevators and dumbwaiters	The size of the cabs, the capacity, type of equipment and location will not work for the Museum's program that includes not only the movement of people but of art to the gallery floors.	Elevators E2 and E3 Historic; E1 not historic; dumbwaiters in 203 and ST1 historic	All to be removed	Room 203 is listed; Planning Code does not enumerate individual elements	Non-Contributing (E1); Preservation 1 (E2); Very Significant (dumbwaiter ST1); Significant (dumbwaiter 203); Preservation 3 (E3)	<p><i>Standard 5</i> says, "Distinctive features, finishes, and construction techniques or examples of craftsmanship that characterize a property shall be preserved."</p> <p>As a group, these elevators and dumbwaiters are a distinctive feature which characterizes the building. The entire group will be removed. Removal of E2 is related to the new circulation scheme, which is discussed above.</p>	Will not affect listed spaces.

Location: Interior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
Building Systems	Fire-sprinklers	The building is required to have fire sprinklers in order to bring the building up to current life safety code.	No fire-sprinklers	Fire-sprinklers installed throughout building	System covers all spaces	System covers all spaces	The <i>Guidelines</i> recommend "Installing sensitively designed fire suppression systems, such as sprinkler systems that result in retention of historic features and finishes." The concealed sprinkler system will protect the building without negative effects on major features.	Article 10, Appendix J, Section 10 (b) invokes Section 1006.7(b) of the <i>Planning Code</i> , which says "the proposed work shall preserve, enhance or restore, and shall not damage or destroy, the ... landmark." The sprinkler system will preserve and enhance the building, and will not damage it.
	Other building systems	The Museum has very stringent requirements for temperature and humidity control in all areas where art is present. The existing building systems contain hazardous materials and are antiquated and do not have the capacity or the controls to meet the program requirements of the Museum.	Heating, electrical and plumbing systems are original, with many changes	All-new MEP systems, mostly new lighting	System covers all spaces	System covers all spaces	The <i>Guidelines</i> recommend "Installing a completely new mechanical system if required for the new use so that it causes the least alteration possible to the building's floor plan, the exterior elevations, and the least damage to the historic building material." Although there are mechanical shafts in areas where original partitions have been removed, the changes in partitions relate mostly to architectural design and not to building systems. Historically important lighting will be retained in spaces which are being preserved. This aspect of the design should be reviewed again when the construction documents are complete.	Article 10, Appendix J, Section 10 (b) invokes Section 1006.7(b) of the <i>Planning Code</i> , which says "the proposed work shall preserve, enhance or restore, and shall not damage or destroy, the ... landmark." The mechanical, electrical and plumbing systems will preserve and enhance the building, and will not damage it. This aspect of the design should be reviewed again when the construction documents are complete.

Location: Exterior and Interior	Design Element	Program Requirement	Existing Condition	Change	Article 10 Designation	P&T HSR Rating	Secretary's Standards	Article 10
Structural Design	Base isolation	The Museum's program for seismic safety is that in the event of a great earthquake no more than 1% of the value of the collection on display and none of the collection in storage can be damaged. The only structural system that can meet this requirement with the fragile nature of the objects in the collection is base isolation.	Fixed foundation is original	Existing columns will be cut off, new foundations added, flexible isolators installed and connected to columns; moat at exterior will allow building to move independently of the ground in order to reduce lateral forces	Exterior of building included in Article 10 listing; base isolation does not affect listed interior spaces	Exterior rated Article 10 Listing; interior affects basement -- rated Non-Contributing	<p>The <i>Guidelines</i> recommend "Correcting structural deficiencies in preparation for the new use in a manner that preserves the structural system and individual character-defining features."</p> <p>Base isolation reduces the structural changes required above the foundation, compared to a "conventional" fixed-base seismic upgrade. The seismic design required for the art collection will protect the historic resource and the people who occupy it.</p> <p>This aspect of the design should be reviewed again when the construction documents are complete.</p>	<p>Article 10, Appendix J, Section 10 (b) invokes Section 1006.7(b) of the <i>Planning Code</i>, which says "the proposed work shall preserve, enhance or restore, and shall not damage or destroy, the ... landmark."</p> <p>The seismic upgrade enhances the historic building by protecting it from earthquake damage. Does not destroy significant interior or exterior architectural features of the building.</p> <p>This aspect of the design should be reviewed again when the construction documents are complete.</p>
	Shear walls	The structural design requires the introduction of shear walls within the building.	Conventional steel framing	<p>New concrete shear walls, at all stories, in walls of Rooms 200, 218, 202 and 203 and on three sides at east end of north wing.</p> <p>The design requires removal and replacement of some interior finishes (especially around Rooms 202, 203 and 218) and demolition of large areas of exterior brick wall adjacent to faux-travertine which is to remain (especially in Room 200).</p>	Affects all floors, including listed Rooms 200, 218, 202 and 203 (impact in these rooms discussed here; impact on other floors is less because spaces are rated lower)	Article 10 Listing (other rooms with lower ratings would also be affected)	<p>The <i>Guidelines</i> recommend against "Radically changing interior spaces or damaging or destroying features or finishes that are character-defining while trying to correct structural deficiencies in preparation for the new use."</p> <p>Methods of protection, removal and replacement are not finalized. The final design must be evaluated to determine compliance.</p>	<p>Article 10, Appendix J, Section 10 (b) invokes Section 1006.7(b) of the <i>Planning Code</i>, which says "the proposed work shall preserve, enhance or restore, and shall not damage or destroy, the ... landmark."</p> <p>The design is not complete; it will comply with Article 10 if it does not damage the finishes in the listed spaces affected. This cannot be determined until the final design is complete.</p>

MAINTENANCE AND PROTECTION

MAINTENANCE AND PROTECTION

Long term preservation of the elements of the building which are important to its historic integrity depends not only on the design of the rehabilitation project, but also on maintenance. Maintenance includes routine cleaning, periodic restoration or rehabilitation, and protection from damage and undue wear. Ideally, a maintenance manual should be prepared to provide the building owner and maintenance staff with and understanding of the care which the materials and features need, a comprehensive maintenance plan and adequate ongoing funding and administration are vital elements in an effective long-term preservation strategy. The following list gives brief information on the maintenance requirements of some of the principal historic elements and materials of the building. While the Building Features and Treatment section describes existing features which will be removed as well as those which will be retained, this section includes maintenance recommendations only for the elements and materials which will be retained when the museum is complete.

Site**Granite Walls**

Walls should be treated with an anti-graffiti protective coating. Drainage of retained soil and landscaping is necessary to prevent efflorescence. Planting and soil should be kept away from the top face of the wall. Irrigation and fertilizing of landscaping should be carefully controlled to avoid efflorescence or leaching of chemicals through the stone. The wall should be inspected at least every five years, and damaged or displaced stones repaired and the mortar repointed as required.

Pavers and Stairs

Removal of graffiti should be accomplished using materials and techniques which have been demonstrated not to damage or discolor the stone. Grass and other plants should not be allowed to grow onto the stone or in the mortar joints. The stone should be inspected annually for damage and displacement of stone units, gaps or other surface problems which could cause a tripping hazard, and the need for repointing mortar joints. If a protective coating is proposed, it should be evaluated and tested to be sure that it does not damage or discolor the stone, or make the walking surface slippery when wet or dry.

Planters on McAllister Street

If plantings are installed in this area, adequate drainage, soil, plant and fertilizer selection, and regulation of irrigation are crucial to avoiding damage to the stone from efflorescence of water or leaching of fertilizer. Otherwise, these items should be maintained the same way as the site walls.

Sycamore Trees South of Building

These trees should be inspected annually by an arborist. Any changes in grade or excavation which is contemplated within the drip line of the trees should be evaluated in advance by an arborist.

Statue

If bronze statue is damaged, it should be repaired as directed by a qualified conservator who specializes in statuary. The City Art Commission should be consulted on all major work which is proposed. The bronze surface should be maintained by periodic application of oil with a clean, soft cloth.

Benches and Pedestals

Removal of graffiti should be accomplished using materials and techniques which have been demonstrated not to damage or discolor the stone. Grass and other plants should not be allowed to grow onto the stone or in the mortar joints. The stone should be inspected annually for damage and displacement of stone parts and the need for repointing mortar joints. If a protective coating is proposed, it should be evaluated and tested to be sure that it does not damage or discolor the stone.

Flagpoles

Inspect annually to determine condition of paint. Touch up peeling paint as soon as it is noticed, even if it is not possible to repaint the entire flagpole ornament. Remove bird droppings from ornament and clean entire ornament with commercial brass cleaner when repainting flagpole. Ornament should be allowed to patinate naturally between repaintings.

Lampposts

The lampposts should be inspected annually for evidence of paint failure, corrosion, or other damage. The paint should be maintained consistently.

Exterior

Granite Walls - General

Removal of graffiti should be accomplished using materials and techniques which have been demonstrated not to damage or discolor the stone. Grass and other plants should not be allowed to grow onto the stone or in the mortar joints. The stone should be inspected annually for damage and displacement of stone units, and the need for repointing mortar joints. If a protective coating is proposed, it should be evaluated and tested to be sure that it does not damage or discolor the stone.

Water Table and Belt Courses

These areas are vulnerable to discoloration, efflorescence and deterioration of mortar because of exposure to rain and water running down the face of the building. For this reason, they should be inspected particularly closely. If protective coatings are applied to the granite, care should be used to select a product which is appropriate for horizontal surfaces.

Arches and Window Soffits

These areas may experience heavier soiling than other parts of the building. The primary response to this condition, if it is objectionable, should be more frequent cleaning and inspection of mortar joints. Coatings which could damage or discolor the stone should be avoided, as should alterations of the stone detail to create a more effective drip edge.

Cornice

The cornice is exposed to stronger sun and weather than lower portions of the building, and can also attract pigeons and other birds. It should be inspected effectively despite its remote location, and birds should be effectively discouraged from soiling the stone.

Paneled Wood Doors

The wood doors, especially the pair on the south elevation, should be inspected annually and recoated as often as required to prevent water damage. If graffiti is

repeatedly a problem, they should be coated with a protective or sacrificial product, but should not be subjected to frequent sanding or chemical paint removal. The operating hardware should be inspected annually and lubricated if necessary. These doors should be shut when the building is closed, both to protect the inner doors from weather and to allow the public to see the south and west elevations as intended in the original design.

Bronze Doors

Bronze doors should not be lacquered. They should be wiped daily with a clean, soft cloth to remove fingerprints and should be oiled every two weeks with lemon oil. When oxidized, they should be cleaned with a commercial metal cleaner, such as McIntyre Metal Cleaner, rubbing with a soft clean cloth along the grain of the metal. Apply the cleaner to a limited area and wipe quickly to avoid staining. Buff off excess polish from inaccessible areas with a pointed orangewood stick.

Wood Doors

Wood doors should be inspected periodically and painted regularly to prevent them from deterioration caused by paint failure. If there is damage or excessive surface wear from kicking or pushing, reinforcement and cover plates should be installed only if the original surface and door construction cannot be adequately repaired and maintained. Such plates, if applied, should not alter the appearance of panels, moldings and glazing.

Metal Windows

Metal windows should be surveyed in detail at least every five years, and repainted as required to protect the metal from corrosion. Windows that have been fixed shut should be surveyed to ascertain that they are not leaking. Operable windows should be checked to verify that the hardware works and that the windows do not leak or allow excessive air infiltration. If weather stripping is damaged, replace or repair with matching material.

Wood Windows

Inspect and reapply paint as described for wood doors. Inspect and maintain hardware and closure weather stripping components as described for metal windows.

Colonnade on West Elevation

Inspect bird protection measures four times a year. Inspect drains before each rains season. Clean at least twice a year to remove bird droppings and other soiling or discoloration.

Skylights and Roofing

The rehabilitation design includes all new weather skylights and new roofing. If the initial construction is performed correctly, these elements should not require maintenance, other than cleaning and removal of debris, for some years. The skylights should be maintained rigorously according to the manufacturer's instructions to avoid water damage to elements below.

Metal Balcony on East Elevation of "Notch"

This element should not require routine maintenance, but should be inspected at least every five years to check for general damage, corrosion, damage of the supports where they penetrate the building, and unwarranted movement in relation to the building wall. It should be repainted as often as necessary to avoid corrosion. Dirt and debris should be removed from the balcony whenever necessary.

Interior

Marble and Travertine Flooring (including stairs)

Clean flooring daily with a damp mop. If the marble is stained, use a marble poultice to remove the stain. If chewing gum or other foreign matter adheres to the surface, use a flat plastic or hard rubber scraper to remove it; do not use a metal tool.

Walls

Travertine (including balustrades, columns, benches, wainscot, base and door moldings)

Wall surfaces should not require frequent cleaning. If cleaning is necessary, use a poultice for the individual area of soiling. In the event of cracking or spalling, the existing stone should be left in place to the greatest degree practical. Small loose pieces may be fixed in their original location with an adhesive such as Akem Stone Repair Compound, which

should be colored to match the original stone. To reattach pieces larger than 15 cubic inches, use one-inch stainless steel pins set in epoxy.

Faux-Travertine Plaster

Wall surfaces should not require frequent cleaning. If cleaning is necessary, use a poultice for the individual area of soiling. In the event of cracking or spalling, reattach pieces which are intact, if possible, using the procedure for travertine. If necessary, significant voids can be patched using the same procedures as specified and approved during construction in the rehabilitation project.

Plaster with Masonry-Scoring

This material should be kept clean by vacuuming, damp-mopping or light cleaning with a diluted weak commercial detergent, avoiding wetting the surface excessively. The surface should not be painted except when unavoidable, because excessive paint build-up will fill the scoring in the plaster.

Flat Plaster and Plaster Moldings

Flat plaster may be cleaned in a manner similar to that recommended for scored plaster. If damaged, moldings should be carefully patched with a screed made from an adjacent undamaged portion of the molding.

Wood Trim

Painted trim should be maintained in the same manner described above for wood doors. Clear grain or stained wood should be wiped clean regularly with a clean, damp cloth. It should be rubbed occasionally with a clean cloth with oil based furniture polish. If this builds up in crevices, over time, the surface can be cleaned when needed with a mixture made of one pint each of linseed oil, turpentine and vinegar, plus a teaspoon of methylated spirit, shaken vigorously before application.

Ceilings

Flat Plaster

Maintain these ceilings the same way as flat plaster walls. Maintain and repair moldings as described above for plaster wall moldings.

Plaster Vaults

Maintain faux-travertine plaster as described above for wall surfaces. Where there is relief work, repair damaged surfaces by making moldings of similar undamaged portions of the pattern. Avoid installing mechanical and electrical devices in these ceilings or cutting them for access to building systems.

Polychromed plaster coffers

When cleaning is necessary, use a barely damp soft, clean cloth after verifying that no paint is loose. Do not repaint polychromed surfaces except on the advice of a conservator who specializes in paints.

Doors

Wood - Stained and Clear-Finished

Maintain as described above for stained and clear-finished wood trim.

Wood - Painted

Maintain as described above for painted exterior wood doors.

Bronze

Maintain as described above for exterior bronze doors.

Leather

Clean leather surfaces periodically with a commercial leather cleaner.

Hardware

Lubricate and adjust door hardware at least every two years, and more often if required for ease of operation. Clean brass with a commercial brass cleaner such as McIntyre Metal Cleaner.

Windows

Maintain interior portion of windows as indicated for exterior.

Historic Laylights

Maintain as indicated corresponding window materials.

Railings and Ornamental Metals

Wipe daily with a damp cloth to remove fingerprints. Clean brass as indicated for door hardware.

Radiators, Grilles, Thermostats and Vacuum Ports

Clean as described for door hardware

Lighting

Torchures

Wipe fingerprints and other superficial soiling from plaster portion frequently with a clean, damp cloth. If desired, surface may be cleaned with a dilute commercial detergent, wetting the plaster as little as possible. A thin coating of commercial paste wax may be applied if desired. Clean metal components with a clean, dry cloth.

Pendent Fixtures

Clean metal components with a clean, dry cloth.

BIBLIOGRAPHY

BIBLIOGRAPHY

Published Books and Articles

Brechin, Gray. "Sailing to Byzantium: The Architecture of the Fair." Burton Benedict, ed. *The Anthropology of World's Fairs*. Berkeley, CA: The Lowie Museum of Anthropology, 1983.

Brown, Arthur, Jr. "The New San Francisco Public Library." *Architect and Engineer* 49 (April, 1917).

Cahill, B. J. S. "The San Francisco Public Library Competition." *Architect and Engineer* 37 (May 1914).

Dominik, Janet B. "Gottardo F. P. Piazzoni (1872-1945)." Article in the files of the San Francisco Arts Commission (complete source unknown).

Hartmann, Sadakichi. "An Expression of Decorative Sculpture - Leo Lentelli." *Architect and Engineer*, March, 1918.

Heritage Newsletter 25 (April, 1977). San Francisco: Foundation for San Francisco's Architectural Heritage.

Hughes, Edan Milton. *Artists in California 1786-1940*. San Francisco: Hughes Publishing Co.

Mullgardt, Louis Christian. *The Architecture and Landscape Gardening of the Exposition*. San Francisco: Paul Elder and Co., 1915.

Reports

Carey and Co. *Building Evaluation Report: Main Public Library*. San Francisco: Bureau of Architecture, Department of Public Works, 1994.

Corbett, Michael R. "National Register of Historic Places Inventory - Nomination Form: San Francisco Civic Center." San Francisco: 1974.

Archives

Mc Kim, Mead and White Papers, New-York Historical Society, New York

San Francisco Bureau of Architecture, Main Library construction documents

San Francisco Public Library file, San Francisco History Center, Main Library



MEMORANDUM

DATE July 15, 1998
TO Landmarks Board Members
FROM Frederic Knapp
RE Historic Structure Report Format

This report consists of two volumes in three-ring binders, the first containing overall information on the building and the Asian Art Museum project and the second containing supplementary reference material. For each elevation or room,

Volume I includes a brief summary describing the use, primary features, most important alterations and an overall significance rating. For each major component of the room or elevation, the design, material, condition and significance are summarized in a table.

In Volume II, there is a much more detailed prose description for the exterior elevations and significant interior spaces, accompanied by photographs. Volume I is intended as a quick and complete guide to the building, with Volume II serving as an additional resource for elevations and spaces meriting detailed evaluation.

This report focuses on architecture. Although the five exterior sculptures, sixteen interior murals and one interior bust are mentioned, this report does not address their artistic merit, current condition, conservation requirements or recommended disposition in case of removal. Because they belong to the City and County of San Francisco, the Art Commission has jurisdiction on those matters.

